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OFFICIAL MAGAZINE
of the
**American School Band
Directors Association**

Dale C. Harris, President
Pontiac High School, Pontiac, Michigan

STAFF

EDITOR AND PUBLISHER

Forrest L. McAllister

PRODUCTION

L. J. Cooley

ADVERTISING

R. A. Veldon

CIRCULATION

W. M. Fritz

ART

John Fitzer

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Judy Lee

The School Musician

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A magazine dedicated to the advancement of school music—
edited for music directors, teachers, students, and parents.
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colleges throughout America and many foreign countries.

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April 1954

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The clinical editors in The SCHOOL MUSICIAN are all recognized authorities in the field of Music Education. Each person is highly qualified as an adjudicator, lecturer, clinician, and conductor. Directors and officers of various district, state, and national associations who desire their services are encouraged to write direct to each columnist for information regarding available dates and fees.

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"They Are Making America Musical"



"Pat" Earl Arsers of San Antonio, Texas

"I cannot ever be a sponsor to mediocrity when it comes to the business of school bands," says "Pat" Earl Arsers, Director of Bands, Alamo Heights High School, San Antonio, Texas. He states further that, "There are few good carry-over subjects taught today in public schools. Two of them are English and Music. They are the only essential subjects that will be used all of a person's life. All others are incidental to development."

Mr. Arsers who was just recently elected Vice President of the newly formed American School Band Directors Association has an outstanding background of educational and professional experience. Though a native of Minnesota, he graduated from the Osage, Iowa, Public Schools. He went on to take his college work at Coe in Cedar Rapids, The University of Minnesota, and received his B.M. at VanderCook College of Music, and a short time later his M.M. from the same College. Since that time he has taken graduate work at A & I College at Kingsville, Texas, and the University of Texas.

"Pat" has served as President of the Texas Band Directors Association, on the Texas Music Educators Association Board, and as mentioned above, is Vice President of the A.S.B.D.A. He has acted as Judge, Clinician, and Guest Conductor in five states. He is considered one of the finest authorities in the country on clarinet. Professionally he played with such major groups as the San Antonio Symphony Orchestra, the Karl King Band, the Rochester Park Band, and many theatre and orchestra groups. His High School Bands in Minnesota, Wisconsin, and Texas have never received less than a first Division rating in competition. He has had 12 consecutive years of sweepstakes at Alamo High School which started in 1942.

Though a very busy man, "Pat" still finds time to enjoy his wonderful family consisting of his wife Betty . . . (his greatest critic) . . . and Patrick Linton, 8, who is quite a pianist. For hobbies he enjoys Fishing, Stamp Collecting, and Band Recordings. The SCHOOL MUSICIAN staff is proud indeed to present "Pat" Earl Arsers as a man who is truly helping to "Make America Musical."

UNIFORMS

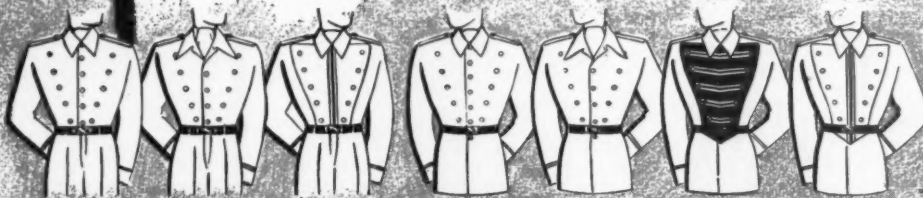


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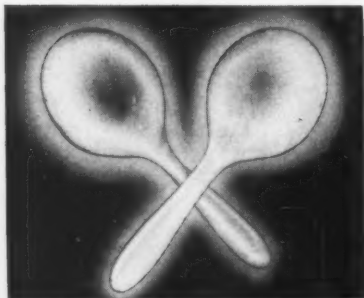


W.F.L. Drum Co. Gongs Hit With Band Directors

"More and more Band Directors are requesting Gongs and Gong Stands for use with their Concert Bands," reports Wm. F. Ludwig Junior, Vice President of the W. F. L. Drum Company, 1728 N. Damen Ave., Chicago.

The Gongs come in three standard sizes: 22", 26", and 28". The most popular is the 28" size which retails for \$92.50. The Gong Stand shown in the photo above retails for \$42.50.

Many contemporary band composers are writing important Gong effect. For further information on either Stands or Gongs, ask your favorite Music Dealer, or write direct to the manufacturer. A mention of the SM will be greatly appreciated.



Targ & Dinner Now Ready With "Glow" Ball Maracas

Maracas that "glow" in the dark are being distributed by Targ & Dinner, Inc., "The Wholesale Music Center."

Latin-American music is continuing to increase in popularity and every aggressive band director is interested in showmanship. Looks beautiful on a "black-out" stage. The attractive "Glow" maracas are made of high-grade polished Styrene plastic which is crack-resisting against atmospheric conditions. These "Glow"

maracas have an excellent swish-tone and are ideal for rhythm use. Overall length of 8½ inches, the handle is 4½ inches. The "Glow" ball end is beautifully pear-shaped. Price is only \$2.25.

Ask to see this excellent new show idea at your local Music Dealer or write to Targ & Dinner, Inc., 425 South Wabash Ave., Chicago 5, Illinois, for further information.

Drum Major and Majorette Pins Make Student Hit

Parisian styled, gold plated and heavily jeweled—are emphasized by David Wexler & Co., of Chicago. These luxurious large pins (size 2¼" x 1¾") are adorned with white and colored rhinestones. Each pin has a safety catch.

Many High and Junior High School students have started quite a fad by wearing them on their school sweaters and jackets. Priced at \$1.50 each, they may be seen at local Music Dealers.



Getzen Now Has Flute- Piccolo School Instruments

The Getzen Company, Elkhorn, Wisconsin, announces a flute and a piccolo that will sell at \$137.50 complete, including tax. They are especially useful in school musical activities.

These new Getzen instruments are of careful hand workmanship. The key mechanism is engineered for exceptionally sensitive feathertouch action. All keywork is nickel silver. Special springs are rustproof. Fine screw key adjustments assure the utmost in playing satisfaction and long service life. Surfaces are silver, hand burnished to a glistening, mirror-like finish.

The instruments come in a durable, scuff-resistant, plush lined case and sold with the well-known Getzen lifetime guarantee. A descriptive folder can be obtained by writing the company. Be sure to mention the SM when writing.

Pentron Produces Deluxe Hi-Fi Tape Recorder

A new Deluxe High Fidelity Tape Recorder offering many professional features is now available according to the Pentron Corporation, tape re-

(Turn to Page 41)

News From the Industry



B & J Imports Mouthpieces For Clarinet Companion

Buegeleisen & Jacobson, Inc., of New York and Toronto, imports these popular LaMonte Mouthpieces from France as a companion line to their LaMonte Clarinets. The finest French ebonite is used in LaMonte Clarinets, and extreme care is given to accuracy of facing.

Prices are moderate. LaMonte Clarinet Mouthpieces retail at \$3.00 each, Alto Sax at \$4.00 each, Tenor Sax at \$4.80 each.

Band Directors and Clarinet Teachers will find these mouthpieces very interesting indeed. When trying them at your favorite Music Dealer, or when writing direct to B & J, be sure to refer to the mention in the SM.



Krauth and Benninghofen Has Helpful "Hamilton Posture Folder" Free

The makers of the Hamilton Music Stand, Krauth and Benninghofen of Hamilton, Ohio have prepared an excellent small eight page folder on Posture. It is an excellent aid to Band and Orchestra Directors in emphasizing the importance of good posture to their students. The right and wrong way of standing and sitting are cleverly shown through artist drawings. The folder could make an excellent visual reminder for bul-

(Turn to Page 48)

Industry News



E. K. Blessing Company Starts Forty-Eighth Year

It was forty-eight years ago, in 1906, that the Blessing name first appeared in the music industry. At that time, the Blessing Company specialized in the manufacture of musical instrument parts, supplying them to many leading musical instrument manufacturers. Not until later did the company expand to manufacture the complete instruments it is noted for today—trumpets, trombones, and cornets. In founding and developing the business, Mr. Blessing, Sr., was ably assisted by his wife.

In the picture, E. K. Blessing, Sr., founder of the business is shown holding the second instrument ever built by the Blessing Company—a silver plated cornet, with gold plated bell, made in 1907. With him are his sons, E. Karl Blessing, Jr., on the left, and Fred W. Blessing on the right. All three are executives of the Blessing Company. An interesting note from Fred Blessing states that at the time this cornet was built, the gold for plating came from gold coins. The coins were rolled and flattened until they were the correct thickness for plating.

The parts were first manufactured in a small frame building in Elkhart. During the expansion to the manufacture of complete instruments, the factory changed locations twice. The first move was to a new cement block building in 1910. This plant was later enlarged. The present modern factory, located at 1301-05 West Beardsley Avenue, was built in 1940. Two additions since then have more than doubled its capacity.

Ben Grasso Named Vice-Pres. of AMP

Mr. Charles A. Wall, President of Associated Music Publishers, Inc., New York, announces the appointment of Benjamin V. Grasso as Vice-President of that company effective March 1, 1954. Mr. Grasso, will organize and expand the operation of Associated Music Publishers, Inc. in (Turn to Page 33)



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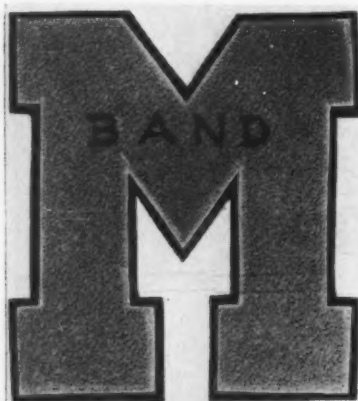
Our Great Motivation Factor Is—

MUSIC AWARDS

By Al G. Wright

To be a truly educational tool an award system must comprise at least four essentials:

First of all the award system must not make demands upon the Director's time which could otherwise better be devoted to instructional activities. Any system that involves the keeping of charts, adding and recording of points earned, and so forth soon becomes a liability rather than



We use the regular size athletes letters for Earned Awards.

an asset to the director.

Secondly the system must be flexible so that it is as easy (or as difficult) for a student to earn a given award each year, regardless of the number of turnouts or other opportunities are presented for earning the award.

Thirdly the award system must provide a continuing motivating force for the student. One that will encourage him to continue to strive for additional awards of increasing value.

Fourthly the award system must provide an equal opportunity for all students to participate in some area of the award system regardless of: (a) their ability to afford private lessons; (b) innate musical ability; (c) opportunity for practice at home.

It is the author's philosophy that the award system is a system of recognition for a student's contribution to his organization beyond and out side of the daily rehearsal and daily

practice sessions. The report card grade is the recognition of the daily class work. Award systems for Band, Orchestra, or Chorus are pretty much the same. At Miami Senior High School substantially the same system of awards is used in each organization. Each of the three groups: Band, Orchestra and Chorus, have designed their own letters and keys. For the sake of simplicity a band award system will be referred to in the balance of this article.

There are roughly four areas in which awards are made.

1) *Service awards:* These include the chevrons or stripes which the several officers of the band are authorized to wear in return for the special services they contribute to the organization. In orchestra and chorus similar but modified insignia can be worn on the coat or robe sleeve.

2) *Earned awards:* These are awards, usually in the form of letters or keys are given to those students who meet a prescribed standard of special conditions or services in their organization.

3) *Contest awards:* Usually these are medals awarded to members of bands, orchestras, and choruses, soloists and members of ensembles who have participated and received certain ratings in District and State Contest-Festival events.

4) *Special awards:* Many groups award medals each year to students who have made outstanding contributions to their groups. These contributions can be of a musical or service nature. These students are either selected by the director or by a vote of the students or by a combination of both methods.

Over a period of a dozen years, the Miami Senior High School Band has developed a series of awards in these four areas. It may be of interest to the thousands of readers of the *School Musician* to outline the Miami High system as an example of one that is working successfully.

Service Awards

Under the service award area, the officers in the Miami High Band are authorized to wear chevrons on their sleeves which indicate their office. This is a form of recognition for

the extra time and services given by these student officers to their band. These chevrons can be purchased quite economically from a number of uniform houses. Miami High Band Chevrons are purchased from F. R. Beemer, 31102 Carlton Road, Bay Village, Ohio. Mr. Beemer has a series of chevron designs that fit particularly well for the average high school band. (See illustration).

Service bars are worn on the left sleeve near the cuff. They usually denote the number of years the student has been a member of the band. The Conn Band Instrument Company, Elkhart, Indiana, has a fine "first chair" pin that can be used to identify section leaders.

Earned Awards

The earned award area is the one in which all of the members of the band have an equal opportunity for participation. Miami High, being a three year high school, makes provision for three annual awards.

1) *The Band Letter:* A full eight inch, athletic-type letter, equal in all respect to that awarded to the major sports lettermen. The word "band" (or "orchestra, or chorus") is inserted



Chevrons are used as service awards.

in the letter to indicate in which group it has been earned (see illustration). A good source of these chenille letters is the Athletic Specialty Co., 74 South Fourth Street, Columbus, Ohio.

2) *A Bronze Band Key:* This key is awarded after the letter has been earned. It is worn by the students either on the watch or key chain, or on a neck chain (as in the case of the

girls).

3) **A Sterling Silver Band Key:** This key is awarded after the bronze key has been earned. A good source of keys is Dieges and Clust, 17 John Street, New York City. The keys can be supplied in standard designs or, better yet, a special die can be made at moderate cost.

These annual earned awards (letter, bronze key, and silver key) are earned by having the student meet requirements in the each of four areas:

1) **Time:** Each annual award requires that the student participate in an organization for two consecutive semesters. (Thus requiring three years to earn the complete set).

2) **Outside Participation:** To earn a letter the student must maintain an average of 90% attendance at all outside rehearsals and turnouts made by the band. This is raised to 95% for the keys. Tardiness or leaving early count as half an absence. This use of the percentage system eliminates the keeping of point charts and makes it equally difficult (or equally easy) each year to earn an award, regardless of the number of turnouts made



Upper left is the Band Key and lower right is the Orchestra Key.

by the band.

3) **Behavior:** To be eligible for an award the student must not have more than two demerits in either of the two semesters which are counted for the award.

4) **Musicianship:** Each award must receive the director's approval. In actual usage, the author feels that any student who is capable enough to play in his band is also capable of meeting this requirement and the approval is automatic.

Students who fail to earn an award the first year may try again the second or third years. Any combination of two consecutive semesters is accepted. No exceptions are made for absences due to sickness or any reason whatsoever. Past records indicate that the percentage of Miami High Band graduates earning awards are as follows:

Letters (1 yr.) 85%

(Some of them finally get it in their Senior yr.)

Bronze Keys (2 yrs.) 50%

Silver Keys (3 yrs.) 20%

(These are the students who manage to get an award each yr.)

The four year high school can add a "Gold Key" for the fourth award. Football coaches who object to the student musician getting an "athletic-type" letter usually do so because of the widespread tendency for directors to give letters to all members of their organizations without regard for service or accomplishment. The establishment of an orderly system for earning an award, a system that makes the award mean something, will usually win over the coach. They do not want the letter "cheapened" by indiscriminate distribution and we cannot blame them much.

The coach who remains obdurate should be gently informed that the original letter award was first used by the Harvard Glee Club back before the turn of the century. *The athletic men picked up the idea from the Glee Club.*

Music letters, as the case with athletic letters, should be worn on regulation school sweaters. Year bars may be worn on the sweater sleeves—one for each year in high school—not one for each year in the band. Thus a senior will always wear four sweater bars regardless of his number of service in the band.

Contest Awards

Little need be said about the contest awards. Each District and State has established its own system. Some states supply their own medals. Others get them from supply houses such as Dieges and Clust mentioned earlier.

Just one comment on the wearing of contest medals. Keep it in good taste! What appears more ridiculous than an otherwise smartly dressed bandsman simply covered with medals pinned on haphazardly and usually arranged to cover as much area as possible for "effect." The Miami High Bandsman may wear their medals in two rows only, pinned on the left breast on the uniform soutach (braid). The medal becomes part of the uniform. If the student has more medals than he can wear in the designated space, he must decide which to wear and which to leave off.

Special Awards

Some recognition must be given to the outstanding performers and also to the students who give unstintingly of their time and services to the organization. This can be effectively done by the use of special awards. The following are used at Miami High:

1) **The Arion Award:** Given each year to the student who is considered to be most outstanding musician graduating from the band, (the same in Orchestra.) Musicianship is the only consideration. The Arion Award is a national institution and the medals are purchased from the Arion Foundation, 223 West Lake Street,

Chicago. The award consists of a ribboned medal and a lapel pin in a beautiful presentation box. A plaque is maintained in the band room upon which are engraved the names of the students who have received the award.



Miami Kiwanis Club President W. W. Ingalls presents an award to Sue Allen, Miami High Band member.

2) **The Amidon Award:** Presented annually by a local music dealer in Miami (Amidon) to the student or students designated by the director as having made the most musical progress during the year. This can be a student from any grade level and nearly always goes to an upper-classman. The local music dealer is usually happy to co-operate in this presentation.

3) **The Sinfonian Trophy:** A small cup-type trophy presented each year by the local University Chapter of the Phi Mu Alpha Sinfonia National Honorary Music Fraternity to the student selected as having contributed the most service to his organization during the year. (Band or Orchestra). Thus three areas are covered by the special awards. ¹Musicianship, ²Progress, and ³Service.

Financing The Award System

Financing an elaborate award system can prove to be a drain upon the music account. A solution to this has been indicated above, by the sponsorship of the several awards. At Miami High School the officers purchase their own chevrons and other insignias through the school supply store (operated, incidently, by the band). The high school honorary music club buys the Arion award each year. The State Bandmasters Association supplies the solo and ensemble medals (first division only). Students who want to wear concert and marching contest medals may buy them themselves through school supply store. The earned awards (letters and keys) are presented to the students by the Miami Kiwanis Club as part of their youth service program (see illustration). Accordingly the awards cost the music account nothing.

(Turn to Page 48)

The Largest and Most Successful Music Festival

The

ENID STORY

By L. J. Cooley

The 22nd Tri-State, with the experiences of its past 21 years reaching maturity, heralds a new era in music festival participation.

Upwards of 7,000 students making music together might terrorize a less hardy town than Enid, Okla., but intrepid Enid welcomes them each spring for the annual Tri-State Music Festival. Actually students come from 13 states, and they represent more than 125 high schools of every size student body.

A Mardi Gras feeling saturates this town of 37,000 as uniforms in reds, greens, yellows, blues and browns filled with exuberant youth away from home invade the area. Bands march and pretty twirlers send their batons flashing into the skies . . . a cacophonous clambake starts off as the bands and orchestras begin warming-up on tubas, drums, bass fiddles, trumpets and choruses with mi-mi-mi's . . . confetti, popcorn bags and discarded Dixie cups litter the streets . . .

Few realized in 1933, the founding year of the Festival, that it would reach the proportions it has today. It was really tri-state then, with Oklahoma, Kansas and Arkansas entering in the competition. These three states composed Phillips University's territory as outlined by the school's sponsor, the Disciples of Christ, or Christian Church.

Two thousand visiting bandsmen representing 60 organizations entered

in that first Festival, making it such a success that it was made an annual event. Dr. Edwin Franko Goldman, New York City, the late Dr. Carl Busch, Kansas City, and D. O. Wiley were judges and conductors of the climaxing event, the Goldman Mass band. Contests were scheduled for concert and marching bands, brass and woodwind solos.

For the first time, in 1934, all the bands paraded around Enid's two-block long square and four years later became known as the "Million Dollar" parade (so-called because of the value of the instruments and uniforms). Dr. A. Austin Harding, University of Illinois; Dr. Earl D. Irons, North Texas Agricultural college, and William F. Ludwig, Sr., Chicago, were added to the judging roster to handle the 3,800 students there.

In 1935 the Festival was lengthened to four days and included contests for solo instruments, voice, strings and piano. The Enid Chamber of Commerce, through the Civic Trust fund, assumed the financial backing of the Tri-State Band Festival.

The roll of visiting musicians jumped to 4,400 in 1936 and Dr. Frank Simon, Middletown, Ohio, and Thurlow Lieurance, Wichita, were included as judges. The Enid Symphony Orchestra appeared on the program for the first time.

In 1937 a Grand Sweepstakes prize was awarded the school whose entrants earned the highest number of

points. Previously the two best bands and the two best instrumentalists in each division were given the awards. Texas and Missouri, in addition to the three original states, swelled the contestants to 4,500. Additional adjudicators were Capt. Charles O'Neil, Quebec, Canada; Dr. Joseph E. Maddy, National Music Camp, Interlochen, Michigan, and Charles B. Righter, University of Iowa. Dr. Simon was guest soloist.

The late Dr. Herbert L. Clark, Long Beach, Calif., George Wilson, then of Kansas State Teachers college, and Fred Fink, Colorado college, raised the judging ranks to 13 in 1938, and Indiana students sent the rolls up to 4,700.

Representatives from New Mexico were added to the 4,800 who showed up in Enid in 1939. Clair O. Musser, Chicago, was soloist and conductor of the Festival Marimba Symphony Orchestra. William F. Ludwig, Jr., was percussion lecturer. Added to the judges' list were Harold Bachman, then of University of Chicago; Glenn C. Bainum, Northwestern University, Evanston, Ill.; Robert Lyon, Arizona State college, and the late A. R. McAllister, Joliet, Ill.

Concert accordionist Galla-Rini, New York City, and Mr. Kunkel, piccoloist, soloed with the Phillips Concert Band in 1940. Karl King, Fort Dodge, Iowa; L. Bruce Jones, then of Little Rock, Ark.; William M. Kunkel (Turn the Page, Please)

OPPOSITE PAGE



THE ENID PICTURES

(1) Spit and polish are the order of the day, as the marching contest is very close. (2) Everyone is full of smiles as the big Festival gets under way. (3) Drum majors and twirlers alike smile in anticipation of the close competition at hand. (4) The great festival band, orchestra, and chorus number 750 strong. (5) James Burke, great solo cornetist of the Band of America, thrilled the audience with every tone. (6) Vocal too, is strong in competition as quartettes, octettes, and complete choruses vie for top honor. (7) Intonation must be perfect in solo competition, for more than 2,000 contestants enter. (8) With pencil and paper, the busiest man of the entire festival is General Chairman, Milburn Carey, the wonderful host. (9) Known as the \$1,000,000.00 parade, more than 80 bands thrill the Oklahomans through and through. (10) Registration is rapid and orderly as 7,000 contestants enter Enid. (11) "Proudly Our Banner Shall Wave" is the feeling of every bandsman at the festival. (12) The festival band rehearsals are inspiring as great men like Harold Bachman wield the baton. (13) Phillips University recognizes great men for great deeds, as Karl King receives his Honorary Doctors Degree. (14) Though the parade is close in competition, never too busy to explain a point, Paul Yoder is a favorite at Enid. George Wilson (R), is keenly interested in an approaching band. (15) Autographs are exchanged by the thousands, as admirer seeks admirer. (16) The Services are always there, such as the "crack" Waves Marching Band. (17) Shirley McKim, a great national name in twirling, was the "Guest Star" at the Marching Contest. (18) Dr. A. A. Harding, Dean of all College Band Directors, Director Emeritus of the University of Illinois Band, long recognized as one of America's greatest authorities on Band Interpretation and Conducting Technique, puts the Phillips University Band through a difficult rendition of one of his wonderful transcriptions, preparatory to the evening's Formal Concert.

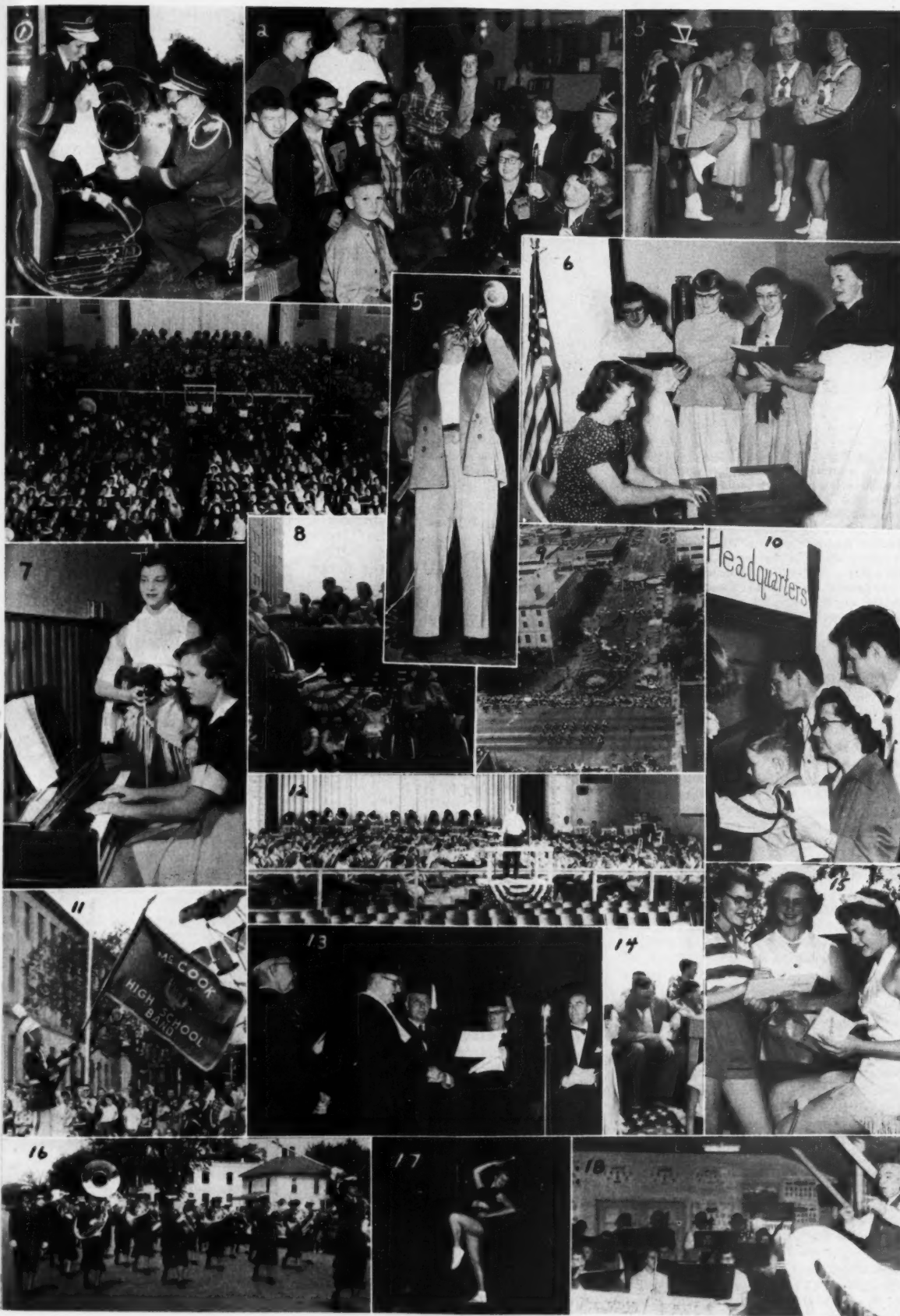
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Milburn Carey

Mr. Carey, the Tri-State Festival Manager and Director of the Phillips University Band, Enid, Oklahoma, is a quiet, hard working man whose continuous leadership over the many years, has been the single factor that has made the festival the greatest in the nation. An outstanding conductor and musician, active member of the American Bandmasters Association and College Band Directors National Association, he is recognized as one of America's great music organizers and authorities in the field of music education.

kel, University of New Mexico, and Warrant Officer Hebert, then of Fort Leavenworth, Kans., were new judges for 8th Festival.

New York composers Morton Gould and Roy Harris conducted their own compositions with the Phillips and Tri-State bands in 1941. Abramo Parotti, New Mexico State college and the late Boh Makovsky, Oklahoma A&M, were new to the judges list. Galla-Rini directed an accordion band and there were 155 in the Festival Marimba symphony orchestra led by Musser.

The 10th anniversary Festival included the greatest gathering of guest judges, conductors, artists and soloists ever assembled for a high school music festival in the nation. There were the late Dr. Clarke, Drs. Simon and Harding, Henry Fillmore, Bachman, King, Ed Chenette, D. O. Wiley, Colonel Irons and Kunkel. Master Stan, Hollywood child wonder, was soloist with the Phillips and Tri-State bands, and 4,400 attended the condensed two and one-half day Festival.

Wartime difficulties cut the student roster to 2,500 representing 57 organizations in the 1943 Festival. Wiley, Irons, Makovsky and Drs. Clarke, Harding and Simon returned. CWO Wingert was a new addition. Master Tommy Hohstadt appeared in concert with the Phillips band.

Dr. Archie Jones and Noble Cain organized and directed a Tri-State chorus of 125 carefully selected voices in the 12th year of the Festival. Orien

Dalley, Emporia, Kans., directed the 75-piece Tri-State String Choir. The two new groups played and sang in the Grand Concert and joined the Tri-State Band in the Finale, "Land of Hope and Glory."

Six weeks before the 1945 Festival was to muster in Enid, it was cancelled, due to the war. The Festival had been a successful music endeavor for 14 years and made a comeback in 1946 with more students in attendance than had been at any Festival since before the war.

The 1946 Festival, the outstanding musical event of the Southwest, saw the Chorus, String Choir and Tri-State band in their first post-war appearance. Back were Drs. Simon, Harding, Jones, Cain, Irons and Gerald R. Prescott, Wiley, Major Chenette, Wingert, Ludwig, Dalley and Gustave Langenus, New York clarinetist. The Tri-State band, orchestra and chorus composed of the cream of 61 bands, four orchestras and 20 choruses, joined in the finale, "Voice of Freedom," with Dr. Simon directing. Forty-Five hundred students participated in the Festival.

The 15th anniversary Tri-State attracted 6,003 students. Ferde Grofe came from California to lead the Tri-State Band in his own Mardi Gras from "Mississippi Suite." King, Cain, Dalley, D. O. and Russell Wiley were adjudicators in addition to the men appearing again in 1948. William Skelton, concert bassoonist, appeared as guest soloist.

In 1948, 110 organizations from 113 schools in Missouri, Minnesota, Arkansas, Texas, Kansas and Oklahoma, totaling 6,103 students appeared on the Festival roster. Dr. Maddy, Leopold Liegl, Gene Hemmle, Raymond Dvorak and George Wilson were adjudicators. Bill Sears, national champion twirler, and Elizabeth Snook, French Hornist, Oberlin, Ohio, made guest appearances. Bill Ludwig, Jr., returned as percussion lecturer. The Grand Finale, "Battle Hymn of the Republic," under the direction of Dr. Maddy, was an exciting experience.

Sigurd Rascher, world renown saxophone virtuoso, appeared on the program for the first time in 1949, when 6,500 visiting High School musicians swarmed into Enid. They received inspiration and musical benefit from Ferde Grofe, Drs. Simon, Irons, J. DeForest Cline, Harding, Emanuel Wishnow, and James Kerr. The string orchestra became an orchestra with full symphonic instrumentation for the first time.

The 1950 Tri-State brought J. J. Richards from California, Harold Bachman from Florida, Rascher from New York and Wingert from Minnesota. Choral judges were John Raymond of Pennsylvania, Archie Jones and Dan Burkholder from Texas. Orien Dalley returned to conduct the orchestra. Bill Ludwig, Jr., took charge of the percussion demonstrations.

The 19th Tri-State attracted 6,200 participants. New celebrated guests were Davis Shuman, trombonist, and Vincent Bach, brass authority, both of New York City. A new chorale conductor was Oscar Clymer of the University of Missouri. Noble Cain returned after an absence of several years to conduct the Tri-State Chorus. L. Bruce Jones of Louisiana State University returned to the adjudication staff. Bill Sears was twirling exhibitionist. Most of the guest conductors and adjudicators returned to complete Tri-State's celebrated staff.

The 20th Anniversary Tri-State reflected a spirit of reunion, with the return of early officials and judges. Dr. Edwin Franko Goldman, of New York, Dr. D. O. Wiley, Dr. A. A. Harding, Dr. Earl D. Irons, early judges, and Russell L. Wiley, first Tri-State manager, were participating officials. New to Tri-State were Dr. Robert Hawkins, Western State college of Colorado, Harold Walters of Chicago, Dr. Arthur Westbrook, of the University of Nebraska, Caro Carapeteyan of North Texas State and Norma Aubuchon of St. Louis, in all, eighteen celebrated musical authorities. Six thousand eight hundred participants came for the 20th. For the first time since its inauguration, the outstanding concert band trophy was won for the third consecutive time for permanent possession by the Durant, Oklahoma, High School Band.

The 21st Festival swelled the participants to over 7700. Again great names returned to take up the task of efficient but untiring adjudication. They were Dr. A. A. Harding, Karl L. King, who was honored by Phillips University by receiving the Honorary Degree of Doctor of Music, Dr. Joseph E. Maddy, Dr. Earl D. Irons, Dr. Dewey O. Wiley, Dr. Archie N. Jones, Harold Bachman, George C. Wilson, Dr. Robert Hawkins, Paul Yoder, and William F. Ludwig Jr., Four new names were added to the list of distinguished judges who had served the Tri-State in the past 20 years. They were First Lt. Robert Landers, director of the famous United States Air Force "Singing Sergeants," For-

(Turn to Page 49)

Cover Picture

The accordion is rapidly becoming recognized as a useful musical instrument in music education. Many high schools feature accordions in their marching and concert bands. Others have separate organizations known as "Pep Bands." Several Universities and Colleges are giving college credit for the accordion.

The two young bandsmen pictured in this month's cover are Ralph Burns and Charlotte McNutt. They are bona fide members of the Alcoa, Tennessee, High School Band which is under the direction of Mr. A. R. Strong, author of the accordion article on page 13.



Here we see Mr. Strang, author of this stimulating article as he appears as accompanist for his Girls Vocal Ensemble.

The ACCORDION In Band Chorus and General Music

By A. R. Strang

America is often thought of as a melting pot of humanity, peopled with immigrants from all corners of the globe. The music performed in America is similarly assembled from all sectors of the world. Most of our instruments originated in Europe. Today we still import clarinets from France, bassoons from Germany, and some brasses from England. With this cosmopolitan background it is not hard to understand the growing popularity of a comparatively recent alien in our midst, the Italian accordion.

In the accordion, as in other instruments, the American influence is being felt. The use of many voicings, similar to the organ, is no doubt influenced by the old Yankee trick of building a better mouse-trap.

Here is a portable instrument, of many voices, with built-in harmony (and in a very systematic arrangement) with fundamental, alternate and counterbasses, all in one attractive package.

The availability of full range, multi-switch accordions in sizes and weights suitable for growing boys and girls has opened new possibilities for advancement of music study.

During the past two years I have used the accordion in my school

music program in general music, chorus, and band. Below I have evaluated the use in each course.

General Music

In our high school we offer a course in general music, as an elective with full credit for the student at large, any class.

Explanation of scales and intervals is done with the accordion, the keyboard being directly visible to the entire class. Progressions of chords, harmonizing of melodies, inversions of triads, and the dominant seventh chord are shown much more easily on the accordion keyboard than on the piano or dummy keyboards as is the usual practice. Furthermore, the sound can be sustained to show the movement of voices in progressions. Also, the full duration of notes with correct releases.

Listening exercises, with the students distinguishing between minor and major triads, majors and augmented, minors and diminished fifths, are played easily in either solid or broken form on the accordion.

The cycle of keys is easily explained with the bass keyboard of the accordion, the basses and chords being arranged as they are in the

order of flats going down from C and sharps going up from C. In this music class, we practice composition after the fundamentals of theory and harmony are taught. Compositions are arranged for vocal or instrumental groups or solos. The efforts of the embryonic Elgars are checked on the accordion.

Since the advent of the multiswitch accordion, timbre and pitch of various instruments, particularly strings and reeds, can be approximated on the accordion. Even without the voicing of the reeds, the switching mechanism makes a good way to illustrate the relation of the octaves to each other.

Occasionally, I'll depress a bass and chord on the bass keyboard and ask students to match the chord on the piano keyboard (right side). This is a listening device where the whole class profits. To avoid wide error, we might say "This chord is one of the major triads in the key of E \flat . Find which triad and name it." Or "This chord is the relative minor to C major. Find the chord and name the notes."

The accordion has been a great help to me in the three years I've had this general music class. Frankly,
(Turn to Page 43)



The Band Stand ...



By Arthur L. Williams, A.B.A.

A Section Devoted Exclusively to the

COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

College Band Directors on American Bandmasters Association Program

The American Bandmasters Association held its 20th Convention at West Point, N. Y. last February 24-28, at which time a number of college band directors took an active part. Among those participating were:

Harold B. Bachman, University of Florida, Gainesville, Florida.

Glenn Cliffe Bainum, Emeritus Director of Bands, Northwestern University, Evanston, Illinois.

James Berdahl, University of California, Berkeley, California.

Raymond T. Bynum, McMurry College, Abilene, Texas.

Milburn E. Carey, Phillips University, Enid, Oklahoma.

Raymond Dvorak, University of Wisconsin, Madison, Wisconsin.

Leonard Falcone, Michigan State College, East Lansing, Michigan.

Lawrence Fogelberg, Bradley University, Peoria, Illinois.

Richard Franko Goldman, Princeton University, Princeton, N. J.

A. A. Harding, Emeritus Director of Bands, University of Illinois, Urbana, Illinois.

Mark H. Hindsley, University of Illinois, Urbana, Illinois.

L. Bruce Jones, Louisiana State University, Baton Rouge, Louisiana.

Fred McCall, University of Miami, Coral Gables, Florida.

Hugh E. McMillen, University of Colorado, Boulder, Colorado.

Charles Minelli, Ohio University, Athens, Ohio.

William D. Revelli, University of Michigan, Ann Arbor, Michigan.

Myron E. Russell, Iowa State Teach-

ers College, Cedar Falls, Iowa.

Earl Slocum, University of North Carolina, Chapel Hill, North Carolina.

Clarence E. Sawhill, University of California at Los Angeles, Los Angeles, California.

Frank Simon, Cincinnati College of Music, Cincinnati, Ohio.

Arthur L. Williams, Oberlin College, Oberlin, Ohio.

Keith Wilson, Yale University, New Haven, Connecticut.

Committee on Tone-Meter Active

Prexy Clarence Sawhill reports that the Committee on Tone-Meter held a meeting at Elkhart, Indiana on March 20th continuing its study which will be a vital part of the 1954 CBDNA national meeting in Chicago next December when the theme will be "Music and Science and their vital relationship." Using science to help in the establishment of tonal standards for band instruments, this committee is comprised of Chairman James Nielson, Oklahoma City University, Oklahoma City, Okla.; R. Bernard Fitzgerald, University of Texas, Austin, Texas; Frederick Fennell, Eastman School of Music, Rochester, N. Y.; Norman Hunt, Sacramento State Teachers College, Sacramento, California; and Robert Vagner, University of Oregon, Eugene, Oregon.

This Is What Happened At the Southern Division Meeting

As reported by Ernest Lyon, Chairman Southern Division of CBDNA

A small but enthusiastic group of band directors from six of the eleven



NILO HOVEY, Director of Bands, Jordan College of Music of Butler University, Indianapolis, Indiana; North Central Division Chairman of the College Band Directors National Association. Sincere musician, capable editor and author of instrumental music education materials, and a true gentleman.

states in the Southern Division met at the University of Kentucky for the biennial divisional meeting on April 26 and 27 with sightseeing and informal meetings on the 25th. Every session was considered as valuable and interesting by those in attendance. We will not attempt to detail the sessions, for secretary-treasurer C. B. Hunt, Jr., will do that when he sends the proceedings to all members of the CBDNA. We will give only those decisions that might be of interest in a short report to those not in attendance.

On Saturday morning the adjudicators clinic was voted a very fine idea that ought to be repeated here and in other divisions. Three high school bands played and received ratings from all CBDNA members present.

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BAND PICTURE OF THE MONTH: THE MOUNT UNION COLLEGE CONCERT BAND, Alliance, Ohio this year under the direction of Paul W. Whear. Mount Union is a college of Liberal Arts, Music, Co-educational, Medical, Technology and Secretarial Training with over 600 students enrolled. Mr. Whear, who did his undergraduate work at DePauw University, was represented on the North Central CBDNA program at Urbana, Illinois by his recently composed "Prelude for Band."

Send Your College Concert Band Picture To The SM Editor

Choral Section



Address all Correspondence to The School Musician, Choral Editor

Let Your Choir Perform

By Edgar F. Aiello

The basic philosophy behind all public performance by any school group lies in the premise that the student participant is given a further opportunity for desirable educational, social and musical experiences. Since education is entrusted with the growth of the full personality then we cannot wisely overlook the opportunities the choir affords for public contact nor the desired experiences that the student accrues from such opportunities.

Public performance is to be considered a definite phase of the public school music program. If we are to allow for any musical or social growth at all, we cannot safely rule it out even if we should unwisely wish to do so.

Music is, after all, a social art. The love of the student for performance cannot be denied if we are to foster a lasting appreciation of music. The opportunity for the choir to reach greater aesthetic expression is in most cases available only through actual performance. There is ever present in the rehearsal hall the scientific aspect of music. The psychological and physiological aspects of choral training are always to some degree in progress in rehearsal. No rehearsal is ever free of the pedagogy essential in achieving of aesthetic response. The choir therefore, in no other way really can free the recesses of their minds of the scientific phase of "making good music", other than in the concerted effort of public performance which forces all mental activity towards actually sublimating the scientific to the higher realm of artistic interpretation.

The musical growth of the choral student will be forthcoming through public performance. There will be an increasing quantity also of aesthetic responses. Very few people would attempt to further themselves musically if they knew that opportunities for merited display were very few or not forthcoming at all.



Edgar F. Aiello

Capitalization of public performance by the director, or other officials in the school for that matter, cannot be construed as chicanery. There is no bribery here offered the choir. There is no more than a realization of the point or reality it can give to the school choral program. Correctly channeled, correlated and pointed up, the public presentation can be the

normal outgrowth of the school music program itself. Good performance encourages the growth of the school music program. Musically positive qualities will be developed more readily. Accurate pitch will be more firmly established and the choir member will all the sooner become a musician in his work habits.

Music values to be derived from public performance are limited only by the scope of music itself and that is limitless. There is no completion of musical growth. The quality of musical experiences derived from public performance, when the performance is well-planned, can become only more satisfying, not less so.

The classroom by its very nature limits the musical experiences possible, therefore, as has been pointed out, the need for public performance is paramount to complete fulfillment. In the classroom, we can teach the music encountered in an operetta or pageant but we cannot impart to the choir, regardless of our teaching abilities, the impact of dramatic action and music operating together as related arts. The so-called assistant fields of costuming, staging and lighting become so entwined in the mesh of the entire production that only through performance can these be experienced fully. The thrill of concerted programs involving combined choirs, bands and choruses, and orchestras and choruses and combinations that can be found only outside the classroom certainly cannot be denied any school choir.

The musical growth of the elementary and the junior choir is more

rapid where combined programs are possible. The contact with the more experienced choir can lead only to the desire to emulate their excellence and match their performance.

Similarly, for inter-departmental programs in any given school program, the possibilities for musical growth is very apparent.

Thus we have evaluated the advantages to be gained by the choir through active participation in public performance. Although there is much to be gained by the choral student through such performances there is need for control of such a policy. Pupil performance involves entirely different values than those derived by professional groups. The effect of any activity under school supervision upon the educational, physical, mental and moral welfare of the student is the first and most important consideration binding all concerned.

It is important to have a well-considered policy regarding the public performance program of the choir, worked out by the music staff and understood by the school administration, other teachers and pupils. If this is done then the pupil will become aware of a standard in other values as well as those set up musically. Only then will the potential and active choir member alike become aware that membership depends on aptitude, interest and seriousness of purpose. Such a recognized program, left in the hands of qualified, competent music educators can well survive any danger that may beset the pupil as a result of public performance.

The school choir, performing in the private and public halls of the community presents many problems that must be taken into consideration.

One need only to realize the multitude of public and private social organizations established in any community to fully understand the need for protective restrictions regarding the public performance program. An accurate evaluation of what type of public program is to be recognized as truly civic, as compared to what may appear to be civic is indeed necessary.

Decidedly no school group should be permitted to perform when:

1. There is room for doubt as to the standard of the interest involved.
2. Any group or groups stand to be harmed by recognition of an opposing group.
3. Supposed civic interests are flaunted as a cover for private concern.
4. The professional musician justifiably feels that there is an encroachment on his domain.
5. Performance for one group, regardless of how deserving, will necessitate honoring many other similar groups.
6. The student at any time is liable to lose more than he may gain.

It must be realized therefore that

values are relative and these must be carefully weighed before public programming is approved.

Actually those public programs that can safely be assumed to be worthwhile are those that are:

1. Part of a public school program.
2. Community programs such as P.T.A. and other educational groups.
3. Civic programs that do include the welfare of all in the community; such as those for local and state patriotic affairs.
4. Charity, such as for orphanages, hospitals and other community institutions.
5. For civic business organizations when a community festival or the like is sponsored.

Youth Programs Called Key To Top Music In Church

An American Music Conference Release

"The definite trend toward more congregational participation and enthusiasm in church music programs is being credited in part to the

growth of church youth programs," according to Dr. John C. Kendel, vice-president of American Music Conference, in summing up the opinions of AMC fieldmen who took part in the program of the International Churchman's Exposition recently held in Chicago.

Three of the speakers at the music seminar sessions—Paul Swarm, director of the Church Music Foundation; Dr. Francis Moore, dean of the American Guild of Organists; and Dr. Austin Lovelace, choir director at the First Methodist Church, Evanston, Ill.—agreed with AMC.

According to Swarm, "Interest in choir work can be stimulated and maintained in several ways: one is to encourage singing of familiar, popular tunes as well as hymns at choir rehearsals; another is to couple other events with rehearsal sessions, giving the participants a dual purpose in their evening."

Swarm pointed out, "I have found the most effective use of the church music budget when a church uses the bulk of its music money to pay the salary of a top minister of music (Turn to Page 36)



The Choral Folio ...

By Walter A. Rodby

News and Views

About fifteen years ago, no self-respecting choral group—college, high school, church, community, industrial, or otherwise—got by a season without working on that war horse to end all war horses, "Hospodi Pomilui." The seemingly endless repetition of the same words at a jet-propelled tempo, the striking choral effects with each harmonic change, and the hair tingling pianissimo registered so low in the vocal line, all added up to what we used to call a "barn burner"—a sure thing.

I wouldn't be a bit surprised to find this piece one of the all time best sellers in the choral repertoire. Most every publisher got it out on his counter, and those that didn't were evidently biding their time. Lo and behold, "Hospodi Pomilui" is out again in a 1954 edition.

Bourne Inc., 799 Seventh Ave., New York 19, has just issued a splendid edition of it, and believe me, if your choir has never tried it, you are in for lots of fun. The library number is 747 composer is Lvovsky-Churchill. A postcard to the Education Dept. will get you a free copy.

Several months ago I mentioned that some of our top-notch American composers are getting interested in writing and arranging choral music

Send all questions on Choral Music and techniques direct to Walter A. Rodby, 602 Oneida St., Joliet, Illinois.

for high school groups. I cited as an example the folk songs arranged by Aaron Copland for Boosey and Hawkes. Now Theodore Presser Co., Bryn Mawr, Pa. has released two folk songs arranged for mixed voices by Paul Creston. They include "Way Up On Old Smokey," and "Cindy." I would like to have seen a couple of others not quite so well known, but it is still encouraging—and mighty provocative stuff, too, with the Creston treatment!

I also notice the famous Chicago-Land Music Festival has included the sea shanty "Roving" on its required list for male choruses. It's the Alec Rowley arrangement for Boosey and Hawkes that in a previous review we recommended with big bravos. Evidently someone else thinks so, too.

Reviews

So much octavo music is published every year, that even a listing would be quite a job. This time I have picked a representative group of pieces, mostly for mixed voices. These are by no means the only ones, or even the best. It just happens they are,

In my estimation, several cuts above some of the stuff that gets into print, and certainly worth a second or even a third look.

Mixed Voices

1. SONGS OF ROBERT SCHUMAN, Set I and II, translated and arranged by Stuart Churchill. Shawnee Press, publisher. 25¢ per set.

About two years ago, Stuart Churchill, himself a fine tenor and splendid musician, arranged three of Robert Schuman's most beautiful songs. This made up Set I, and included a song for men's voices, one for women's voices, and the third for mixed. The series became an almost instant hit. Now Mr. Churchill has arranged three more, all for mixed voices, thus making it possible to perform the six songs as a varied and interesting group.

You probably have noticed how popular it has become in the field of choral programming these days to do several compositions by one composer. For example, you often see the six Chansons of Hindemith, or a group of Brahms or even Bartok folk songs, or several English madrigals by one composer performed as a group. This type of programming is quite difficult for the average high school or non-professional choir, because so many times one or two of the pieces in the group are too difficult for the inexperienced amateur singer.

Here is a chance to program six songs by one composer, and all within the ability of the average choir. These are well arranged and easily sung, and would be a most worthy contribution to any choral concert.

2. ICELANDIC LULLABY, SATB with descant, translated and arranged by Russell Woollen. Octavo # 743, Bourne Inc., publishers. 20¢

An unusually lovely minor melody. Any choir could sing it, and with the descant there is enough variety to keep the piece interesting. This one should be sung a cappella to be most effective. Thank goodness the arranger had the good sense to understand that the beauty of a lullaby is in its simplicity.

3. COME AGAIN, SWEET LOVE, a madrigal by John Dowland. Octavo #5027, Western Music Co. Ltd., publishers. 12¢

So many choral directors stay away from the English madrigal because they find the singers don't particularly like them, or that they are too difficult. Give this madrigal half a chance and it will be your friend for life. Easy to sing, amazingly small vocal ranges, and just elegant music. For that contest madrigal group, this ought to be a winner. Available in this country from the British American Music Co., 235 South Wabash, Chicago, Ill.

4. HYMN TO THE NIGHT, SATB (div.) by Noble Cain. Octavo #68, Raymond A. Hoffman Co., publishers. 20¢

"Eight part music need not be diffi-

cult. Here is a beautiful and effective eight part arrangement that will be a delight and challenge to every choir."

So says the small print on the title page of this brand new octavo. What's more, for the most part I agree. If you want a real bit of tasty smaltz that you can get "effects" with all over the place (and what choral conductor doesn't once in a while!); if you want an eight part piece that won't take any longer to learn than the average four; if you want a number your choir will emote about—you ought to find it in this one.

Boy's Voices

One of the most difficult areas to find good four part octavo materials seems to be in the area of the adolescent junior high school boys voices, or even the junior high mixed choruses. It's understandable, too, because this is the age of vocal confusion and change—a sort of "nowhere" period so far as the adolescent and making vocal music is concerned. Consequently, both the vocal range and musical vocabulary of the piece must be limited, and probably explains why this type of music is hard to come by. Good material can be found in graded books or series (for example, "Singing Juniors," just out by Ginn and Co.), but single octavo pieces are a different matter. The good ones come few and far between.

Carl Fischer, I notice, has reissued the "Troubadour Series," a number of octavo pieces composed and arranged for the adolescent boy's voices, by Mae Nightingale. "Sakura," a Japanese folk song, and "Romance Orientale" by Rimsky-Korsakoff are two titles that look interesting.

Another series is published by G. Schirmer Inc. Two of them, "Dedication," by Franz (Octavo #10141), and "Some Folks," by Stephen Foster (Octavo #10127) look like sure things. A good many others listed on the jacket look interesting, too.

If you have a junior high school boy's glee club or even a mixed chorus of singers with limited range, and you want to do decent four part work, I would suggest that you write the publishers for sample copies. You may not be interested in the particular pieces I mentioned, but it may open up a whole new source of materials for you.

Things to Come

Next month I hope to devote the whole column to reviewing some of the newer issues for male chorus and girls voices. The June column will deal with contemporary music. W.R.

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Teen-Agers Section . . .



By Judy Lee

Cretin High Sports Top Dance Band For Shows

By Bob Paulson
Teen-Age Reporter
Cretin High School
Saint Paul, Minnesota

I have read the "Teen-age Section" many times and would like to tell you about our bands at Cretin.

The Concert Band has a very notable record, in my estimation. During the past two summers we went to the Chicago Music Festival. There we gained the first place trophy. In the Minnesota State Music Contest we rated an "A" in class "A," (schools with 800 or more students), seventeen out of the eighteen times we entered.

We not only have a Concert Band but also a fine Military Marching Band. In the Annual St. Paul Winter Carnival Grand Parade, we won a trophy just recently.

At Cretin we are justly proud of our Show Band, "The Rhythm Raiders." Under the able direction of Bro. Lucian we have been playing at many charitable institutions and schools around the city. We recently played a show for the entire student body here at Cretin. On the program were such numbers as "Oh My Papa," "The Charleston," and "When The Saints Come Marchin' In."

Many of the same boys are also in a dance band. We play all very well known popular music such as "Deep Purple" which is our theme.

The officers of the band are: President, Elmer Pierre; Vice President, Paul Berres; Secretary, Bob Paulson;

and Treasurer, John Basiglia. We recently had our Annual Band Dance at the Prom Ballroom. It is a night to be remembered by all. Everyone had such a swell time. The Royalty from the Winter Carnival were there.

We are all looking forward to many pleasure filled hours of music here at Cretin.

Judy Lee To Appear At Enid Tri-State Festival

By Forrest L. McAllister

Judy Lee . . . Editor of THE TEEN-AGERS SECTION has received a personal invitation to appear at the 22nd Annual Tri-State Music Festival at Enid, Oklahoma, May 13-15. The invitation was extended by Mr. Milburn Carey, Festival Director.

Asked how she felt about such an honor she said "Golly . . . it is the biggest thing that ever happened to me . . . just think . . . 7,000 Teen-Agers all in one place at the same time . . . Wow, will I ever have a time."

Mr. Carey stated in his invitation that Judy will attend all of the Teen-Age parties, dances, and social gatherings. She will have an opportunity to meet and interview dozens of students who are participating in this year's Festival.

Judy stated further . . . "I want to meet every single Tri-Stater personally. I do hope everyone will come up to me and say Hi Judy . . . I'm Jim or Mary or Joe. If I am asked to dance? . . . Boy . . . I'll dance at the drop of a 16th note".

Karen Mack New Head Of Sm "Pen Pal Club"

The Editor of the SM is happy to announce the appointment of Miss Karen Mack as the Coordinator of the SM's "Pen Pal Club" which has been so successfully operated during the past two years by Gary Longerie of Green Bay Wisconsin. . . Due to studies and other duties connected with college work, Gary asked to



Karen Mack

be relieved of his duties. The SM Editor wishes to thank Gary publicly for his outstanding work in connection with this fine club. Karen the new Coordinator said upon accepting her new appointment, "I shall do all in my power to carry on the fine work that Gary has been doing."

Karen Mack is a brilliant young pianist student who loves to write letters. A "B" average student, she is anxious to expand the "Pen Pal Club" to all corners of the globe.

Students wishing to join the SM "Pen Pal Club" may do so by writing a letter or post card to Karen Mack, c/o The School Musician, 28 East Jackson Blvd., Chicago 4, Illinois. There is no dues or obligation what so ever to this fine organization. Upon receipt of your letter, Karen will send you an official membership card. All that is asked, is that you write a letter at least once a month to some other member of the Club. The names and addresses of new members are published from time to time in the issues of the SM.



Wouldn't it be great to jump and jive with this keen Dance Band? They are the "Rhythm Raiders" from Cretin High, Saint Paul, Minnesota. Bro. Lucian directs this swell combo. . . . J.L.

The HONOR SCHOOL MUSICIAN Of the Month

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Each month a Superintendent and three teachers assist the editorial staff in selecting "The SCHOOL MUSICIAN Of The Month." Any school organization, community, or individual may submit as many candidates as often as they desire. The HONOR SCHOOL MUSICIAN is selected on the basis of musical accomplishment, academic rating, personality, and student popularity. Instrumentalists and vocalists are rated the same. Submit a glossy print photograph together with 150 to 250 word article on why you feel your candidate should be selected as the nation's SCHOOL MUSICIAN OF THE MONTH. All photographs submitted will become the property of The SCHOOL MUSICIAN and will not be returned.

Naomi is sixteen years of age and is a junior in Scio High School, Scio, Ohio which has a population of only 1150. She has been an outstanding member of the High School Band for three years and has one more ahead of her. At the present time she is playing first trombone and is one of the two appointed student-conductors.

Naomi is the possessor of a fine soprano voice which can be heard each day that the choir rehearses. She has participated in many festivals throughout this area, singing under some of the nation's finest choral directors.

Membership in a number of organizations keeps her pretty well occupied. Latin Club, Newspaper Staff (circulation manager), director of all Youth Fellowship music, 4-H Club and Methodist Church Choir each have their share of Naomi's spare moments, while smaller, select groups such as the TREBLETES and the school dance band are her "time burners". The TREBLETES are a select group of eight girls that accept most of the heavy burden for entertainment that is common of a small community such as Scio. These girls sacrifice part of their lunch hour every school day in order to rehearse for their busy schedule.

Naomi has been studying piano seriously for some time and always with a steady, forward progress that is the natural companion for her complete determination of wanting to do things right.

The exceptionally fine musical ability of Naomi is accompanied by a sincere desire to study and know religion. It is a common sight to see a Bible or religious book of some kind in her hands. At present she is seriously considering being a missionary of some sort, transporting educational and religious knowledge to the places that have little or no opportunity to afford it.

Her academic grades are outstanding and her personality enables her to get along with everyone.

It is our opinion that this girl has a bright future ahead of her. It may be music and it may be religion; but regardless which she may choose, we are certain that she will do all possible to the best of her ability to further its cause. (This article written by Del V. Baroni, music supervisor, Scio, Ohio).



Naomi Ruth Dodson
Scio, Ohio
April Selection of the
"Honor School Musician of the Month"

"Hmmmmmm Booooy" . . . as Jackie Gleason would say, we all agree with Del Baroni, that Naomi has a very bright future. Gee . . . music sure gives a Teen-Ager a lot more than music . . . don't you think? . . .

Well gang . . . you have just one more chance to enter your schools choice of the "Honor School Musician of the Month." The May issue will be the last selection for the year. The JUNE issue will announce the HONOR SCHOOL MUSICIAN OF THE YEAR. Selection will be made from the nine previous winners . . . Now . . . sit right down and write me a short article on why your selection should be the May winner . . . be sure to send a photo or snap-shot . . . Judy Lee.

Lewiston High Band Busy The Entire Year Long

By LaVonne Laughy
Teen-Age Reporter
Lewiston, Idaho

The activities of the Lewiston High School Band of Lewiston, Idaho proved very successful during the year 1953 due to a trip to Nelson, British Columbia, a trip to Boise, Idaho, a district music festival and several other trips.

On the rainy morning of May 19,

two buses of band and orchestra students and the majorettes started on their way to Nelson, British Columbia in Canada. After traveling all day we arrived at four o'clock and made our first appearance, a parade. Besides the parade we presented two band concerts and an orchestra concert. We were housed in the homes of the Nelson people. The Nelson people were very hospitable to us, tending to increase a friendly, international relationship between people. We were gone three days and enjoyed every moment of it. To end the school year of 1953 the orchestra played for the graduation exercises.

Then on October 30, the band had the opportunity to go to Boise, Idaho. The Lewiston football team traveled to Boise to play against Boise High and the band entertained at this game. On Saturday, the band entertained at the Boise Junior College. We were all shown a very hospitable time and look forward to going again. (Incidentally, Lewiston won the game.)

One of the main football games this fall was the Armistice game against Clarkston, Washington. At this game the band performed at the half-time with a very good program. Marching onto the field to the far end of the field, the band stopped and played for the drill team. The Bengal Claws Drill Team made a bugle while "Taps" was played, a flag while "My Country 'Tis of Thee" was played and both the band and drill team marched off the field in the form of an "L" as the band played the school song.

Each year the annual music festival is held at Lewiston during the latter part of April or the early part of May. The three-day festival is composed of solos, concerts, a big parade, and the conclusion is a massed band, orchestra, and vocal concert. The students are housed in hotels, and in the homes of the Lewiston students. The band has a large part in getting ready for the festival.

Twice a year we are asked to provide entertainment for the University of Idaho. Once at a football game and once at a basketball game.

Yes, our Lewiston High School Band of Lewiston, Idaho, under the direction of Mr. J. Ross Woods, has proven successful. We have our band director to thank for helping us go to these places and to meet new people.

Boy what a schedule LaVonne . . . you can certainly tell that the kids at Lewiston High really love band . . . nice reporting . . . J.L.

Please write all correspondence to me as follows: Judy Lee, c/o The SCHOOL MUSICIAN, 28 East Jackson Boulevard, Chicago 4, Illinois.



Who says girls don't make good sousaphone players? Mary Stone's sousaphone solo in the South Carolina State Music Festival last year was the highlight of the day. I have never heard a more beautiful tone come out of a sousaphone and, goodness, her technique is wonderful! Mary has been playing the sousaphone for six years and has played a solo in the annual festivals for the past four. She not only rates "Superior" for her solo renditions, but also with her high school band director, Mr. John Coker, of Laurens, South Carolina. Photo submitted by B. H. Walker, our brass columnist. . . . J.L.

Stockton Sports Snazzy Blue and Grey Uniforms

By Glenna Snyder
Teen-Age Reporter
Stockton, Kansas

We bandmen of Stockton High owe much to our director, Clyde Denton. Since his arrival here two years ago, our band has improved greatly, let me tell you why.

We now have a swing band, clarinet choir, brass choir, woodwind quintet, cornet trio, sports band, and a novelty five and jug band.

Last year at the district music festival, our band received a rating of one. We played "A Santa Cecilia" a march by Radaelli, and "The Eroica" an overture by Beethoven. Some of the pieces we are working on this semester are: "Arrangers' Holiday" by D. Bennet, H. Walters, and Paul Yoder; "Deep River Suite" by F. Erickson; "Song of Jupiter" by Handel-Anderson; "Autumn Silhouette" by Walters; "Flashing Eyes of Andalusia" by Sousa; "Overture Belgique" by Bauwens-Chidester; "Mexican Hat Dance" by D. Bennet; "Dawn of Destiny" by C. Johnson; "Stars and Stripes Forever" by Sousa-Walters; "Pride of the Midwest" by A. Ed-

wards; and "Owls on Parade" by Bennet.

We have fifty-six members in our over-crowded bandroom, and by fall we will have to move our seventy musicians to the gym. Our officers are: Robert McMichael, president; Bruce Smith, vice-president; Carolyn Young, secretary-treasurer; Margaret Chastain and Duane Miller are the librarians.

In the fall of 1952 a Band Mothers Association was organized. They help us out in several ways. They paid part of our expenses to the State Fair, they organize transportation and supply cars for band trips, and last year they provided for two scholarships to the High Plains Music Camp, Fort Hays Kansas State College. The two musicians were selected on the basis of character, musicianship, scholarship, and leadership.

We are grateful to the P.T.A. for sponsoring a drive which netted \$4,000; now we parade in snazzy new blue and gray uniforms.

This about uses my 200-300 words so I want to tell you we think your teenage section is really swell.

Say Glenna . . . that was about the finest job of reporting I have seen in a long time . . . right to the point . . . and real coverage too . . . J.L.

L.A. Junior Chamber Sponsors Chamber Festival

More than 60 young musicians representing 13 junior and senior high schools in Los Angeles took part Dec. 5 in an all-day Chamber Music Festival under the sponsorship of the Los Angeles Junior Chamber of Commerce and the Los Angeles Board of Education.

The students played chamber selections ranging from Mozart to Prokofiev. Following each selection, the



Nikolai Graudan, noted cellist, talks with a trio of students from Foshay Junior High School during the recent Los Angeles Chamber Music Festival. Left to right: Patricia Rucker, violinist; Graudan; Alice Swan, cellist; and Carol Miyaji, pianist.

performers were given a short critical evaluation by a panel of three noted Southern California professional musicians: Nikolai Graudan, 'cellist; Robert Gross, violinist; and William Schaefer, French horn player.

The event, which was held at the Assistance League Playhouse in Hollywood, included a luncheon for the young players. Chairmen for the day's program were David N. Barry, chairman of the Music and Arts subcommittee of the Los Angeles Junior Chamber, and Truman Hutton, instrumental music supervisor for secondary schools, Los Angeles Board of Education.

'Cellist Graudan expressed his thanks to the sponsors by saying:

"It is certainly refreshing to find that the Los Angeles Junior Chamber of Commerce does not conform to the

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Ah, the limpid liquid tones of a woodwind choir . . . don't you think this is a keen looking clarinet choir? . . . they hail from Stockton, Kansas . . . their director, Mr. Clyde Denton, thinks they are pretty swell too . . . Judy.

ABA CONVENTION AT WEST POINT MADE HISTORY

Some might say that the 20th Annual American Bandmasters Association Convention held at the United States Military Academy, West Point, New York, February 24, 25, 26, and 27 now belongs to history. We say it *made* history. From the time the members set foot on the hallowed ground, until they departed through the picturesque southern gate of our nation's greatest school, they were treated as royalty.

As Lt. Col. Wm. Santelmann, Director of U. S. Marine Band, and immediate past president of ABA stated, "We have had a wonderful inspiration to guide us in our convention this year. The dignity and love of country that is the very essence of West Point aid us toward greater service through the never ending task of developing greater bands and band music."

Thrilling Experiences

On the evening of Wednesday, February 24th, the members were treated to a Chamber Music Concert second to none. One does not realize that outstanding string players are stationed at the Academy, which greatly enhances its cultural level.

Thursday morning found everyone in a cheerful mood as two streamlined buses wended their way down the Hudson River Drive to arrive at Carnegie Hall for Toscanini's rehearsal. The experience of observing the Maestro is indescribable. One must see and hear to know. In the words of Dr. Edwin Franko Goldman, Honorary Life President and Founder of the American Bandmasters Association, "At 86 years of age, he continues to create more beautiful music." Mr. Goldman said further, "My year under Mr. Toscanini as cornetist in the Metropolitan Opera Orchestra was the most fruitful year of my entire life."

All were amazed at the Maestros vitality, for he conducted a two hour rehearsal, standing, without score, with but one ten minute intermission (it was for the orchestra).

That evening, the entire membership including their ladies were the guests of Mr. and Mrs. Ernest Oswald, president of "Uniforms by Oswald," at the famous "Mother Leone's" Italian Restaurant, just off Times Square. Paul Yoder was the excellent toastmaster for this, the ABA Official Banquet. Later that evening many members enjoyed the Metropolitan's latest production of "The Barber of Seville" which starred the great Robert Merrill.

Brendler New President

Commander Charles Brendler, USN, Leader of the world-famous United States Navy Band, was elected President of the American Bandmasters Association on Saturday, February 27th.

The well-known band leader has been awarded several "firsts" during his forty-one years in the Navy. He



Here we see three of the nation's greatest band directors as they posed for a picture at Carnegie Hall following the Toscanini rehearsal. (L to R) Commander Charles Brendler, newly elected president of ABA, Director United States Navy Band; Lt. Col. Wm. Santelmann, immediate past president of ABA, Director United States Marine Band; and Col. George Howard, Director United States Air Force Band.

is the first naval officer to attain the rank of Commander in the field of music; this distinction was accorded him by President Eisenhower on July 17, 1953. He is the only honorary member of the White House Correspondents' Association in Washington, D. C.; he was the recipient of a commendation and citation from ex-Secretary of the Navy James Forrestal for outstanding performance of duty; and the Commander is also an Admiral in the Texas and the Nebraska Navies. He is an honorary Doctor of Music, a member of the Kilties Band of Canada, A Kappa Kappa Psi member, Colonel, Aide-de-Camp on the Staff of the Governor of New Mexico, and a member of the National Press Club.

Commander Brendler enlisted in the Navy in 1913 at the age of fifteen, aboard the Old U. S. S. Florida. Throughout his enlisted service, he was a featured clarinet soloist. After

serving as Assistant Leader of the Navy Band from 1938 through 1941, he was commissioned a Lieutenant and made Leader.

Largest Organ in America

On Friday afternoon, the members and their wives were privileged to hear a recital on America's largest organ, The West Point Cadet Pipe Organ. Consisting of 14,000 individual pipes with over 700 stops, this mighty instrument roared its triumph through Bach, and whispered its graces through Wagner. In the words of Col. Howard Bronson (retired), past president of ABA, "It was as if the very voice of the Lord was speaking."

Concerts Were Magnificent

It is traditional that great band concerts are presented at ABA Conventions. This year was no exception. Both concerts were presented by the magnificent United States Military Academy Band, which is under the very capable direction of Major Francis Resta. One wondered at the stamina of this great band as it performed beautifully under the baton of dozens of Guest Conductors. All knew that besides the strenuous rehearsals, the band had played reveille, review parades, and mess assembly, plus the two concerts, all in a period of but 48 hours.

One of the highlights of the concerts was the first performance of Dr. Howard Hanson's "Chorale And Alleluiah," a new composition commissioned for band by ABA, through the sponsorship of Dr. Goldman. Dr. Hanson's number will be published and is destined to be one of the greatest works ever written for the symphonic band.

Host and Hostess

Major and Mrs. Francis Resta acted as the perfect host and hostess. Mrs. Resta, whose efficiency is surpassed only by her charming personality, honored the members wives at a luncheon at the West Point Officers Club, and a lovely tea in her home. Major Resta, in his perfect military dignity made every movement a pleasant surprise during the four-day convention. The Major and his wife were high in their praise of Captain, Assistant Band Leader at West Point, and Mrs. Barry Drews, his Warrant Officers, and the many officers and wives who assisted them so ably in preparation and the carrying out of convention schedules and activities.

Major General Frederick A. Irving,

Superintendent of the Academy, bid all members and their wives a hearty welcome as he officially opened the convention with his inspiring address. One could tell at a moment that he loved American bands.

Meetings

Each of the five business meetings were fruitful as well as inspiring. Dr. Raymond Dvorak, Dir. U. of Wisconsin Band, told of the wonderful international relationship that was developing through his outstanding

committee. Herbert Johnston, Dir. of the famous Philco Band, presented the years work by his fine committee on "Industrial and Municipal Bands." Dr. Arthur L. Williams, Dir. of Bands, Oberline College, gave an inspiring and efficient report of his "Public Relations" Committee. Dr. Edwin Franko Goldman, was the great inspiration to each and every meeting. Dr. Frank Simon, championed the idea of securing necessary legislation to have the "Stars and Stripes Forever" become the official march for the United

States of America.

Dale C. Harris, President of the American School Band Directors Association gave an enthusiastic report on the progress of this new organization. All ABA members were eager to help Mr. Harris and the ASBDA in any way possible.

This, the 20th Annual ABA Convention marked the 100th anniversary of the birth of the Nation's Greatest Band Leader, John Philip Sousa. One of Mr. Sousa's daughters unveiled a

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Pictorial Highlights of ABA Convention



At this year's ABA Convention at West Point, "They came, they saw, and they learned." The SM camera caught a few candid shots of some of ABA's great names as the convention progressed. (1) The Publicity Committee arrived early and worked late. (l. to r.) Jack Mayhan; Carl Fischer; Dale C. Harris, Pres. ASBDA; Arthur Williams, Chairman of Committee, Oberlin College; Frank Reed, C. G. Conn. Forrest L. McAllister, vice chairman of the committee, snapped the picture. (2) Members lined the beautiful streets of West Point waiting for the "Parade to Mess" to start. Eric Liedzen, James Harper, and Dr. Goldman look interested. (3) The West Point Band under Major Resta was perfection plus. (4) Dr. Austin A. Harding, Director Emeritus, University of Illinois Bands, tells Dr. Edwin Franko Goldman, and Lynn Sams, Honorary Life Associate Member, that "the secret of this great band's perfection is real discipline." (5) The members toured the band facilities, where they saw this tremendous "March Library." (6) A visit to the Instrument Repair Department was "like something out of a dream," says Al G. Wright (center), Director of the famous Miami High School Band. (7) And then it was off to New York City for the Toscanini rehearsal. Dr. Raymond Dvorak, Director of Bands, U. of Wisconsin, takes a quick look up as Eric Liedzen, famous composer, and Dr. Goldman's secretary look on. (8) The trip to New York was great fun. Commander Brendler, Director of the U. S. Navy Band and New President of ABA, studies his notes carefully. Dale Harris admires the scenery, and Lt. Col. Santelmann, immediate past president, jokes with some of the members and their wives. (9) Toscanini rehearsal was magnificent. No pictures were permitted. When the orchestra reached a ff, The SM time exposure clicked. (No flash, though.) (10) Peter Buys (r.) turns to admire the discipline of the Cadets as the ABA members dined at an official Cadet Mess. Fred McCall discusses committee work with Otto Kraushauer. (11) After mess, the members look with awe at the tremendous mural at one end of the hall, which depicted every war since the beginning of man. Bruce Houseknecht (l., center) and Milburn Carey (r., center) are among the admirers. (12) A wonderful buffet luncheon was given by Mr. Ernest Ostwald at his plant in Staten Island. (l. to r.) Dr. Goldman, Eric Liedzen, Al Wright, Major Francis Resta, Mr. Ostwald, and Carlton Stewart

ASBDA PROGRESS REPORT SHOWS TREMENDOUS GAINS

By Dale C. Harris
President ASBDA
Director of Instrumental Music
Pontiac High School
Pontiac, Michigan

At this date that this article is being written the American School Band Directors Association has been in existence less than four months. That there is a keen and widespread interest in the new Association is evidenced by its remarkable growth since the A.S.B.D.A. came into being at the Cedar Rapids, Iowa, Convention in November. At this time the Association was comprised of fifty-nine members from fourteen states. Those states were Colorado, Georgia, Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, New York, Ohio, Oklahoma, Tennessee, Texas and Wyoming.

Since that time the membership has expanded to include representatives from **twenty-eight states**. The additional fourteen states are Arizona, Arkansas, California, Florida, Kansas, Louisiana, Mississippi, Nevada, New Mexico, North Carolina, North Dakota, Pennsylvania, South Dakota and Wisconsin.

This rapid growth has been due to the fine field work of the membership together with the extensive publicity coverage given the Association by the School Musician. There has been a corresponding growth in individual memberships — a growth which indicates quality of membership as well as numerical strength. The Organizing and Membership Committees are confident that our membership will include representatives from a large majority of the states before the 1954 A.S.B.D.A. Convention dates.

1954 CONVENTION

As stated in the March issue of the School Musician, the A.S.B.D.A. 1954 Convention is to be held at the University of Illinois, December 15th and 16th.

It is not too soon for the A.S.B.D.A. members to start thinking of the kind of convention program that will best serve their desires and needs. Suggestions are not only welcome but are urgently requested. These requests should be written in terms of suggestions for clinic programs, concert performances, reading sessions, agenda for business meetings, recording technique demonstrations, etc. and should be submitted to the office of the President before the close of the current school year. The Program Committee and Executive Committee will then process the requests and suggestions and determine the schedule and program of the Convention on the basis of the suggestions that are in the majority.

The writer had a conference with Prof. Mark H. Hindsley on February 25th, during which he repeated that the facilities of the University of Illinois Bands, his staff and faculty were at our disposal,—in other words, "we could write our own ticket". Members, let's hear from you! It's *your* Association and *your* Convention!

I wish to speak for the Charter members by extending a warm welcome to the more recent members of the A.S.B.D.A. I also wish to express my sincere appreciation to those Association members who have done and are doing the fine work in promoting the Association in their state and adjoining states which has led to the substantial growth in membership.

Band Directors anywhere in the United States, Canada, and Mexico may make application for membership in the American School Band Directors Association. Any High, Junior High and Elementary School Band Director who is not familiar with the name of his State Membership Chairman may write direct to the writer whose address appears above. Information will be sent to you immediately. If you have not already done so, may we suggest you read the Constitution and By-Laws which were published in the January issue of The School Musician, and the article on Membership Eligibility, which appeared in the February issue.

Nels Vogel Band Clinic Greatest In Five Years

Nearly 200 bandmasters from four states met in Moorhead recently for the fifth annual Bandmasters Clinic sponsored by Nels Vogel, Inc., Moorhead, Minnesota. The entry list is the largest of the series.

Featured artists and instructors for the clinic were Clarence E. Sawhill, director of bands at the University of California, Los Angeles, and Dr. H. D. Harmon, chairman of the music department at Moorhead State Teachers College. Sawhill was the guest band conductor and Harmon the brass clinic and demonstrations.

Nels Vogel, considered one of the greatest Band Boosters in the North Central States, is an Associate Member of the newly formed American School Band Directors Association (ASBDA), and also of the American Bandmasters Association (ABA). He attended the ABA Convention at West Point in February.

Notre Dame Band to Take Annual Spring Tour

The University of Notre Dame concert band is completing final arrangements for its annual Spring Tour. This year the band is going west and will play in Illinois, Missouri, Kansas, Texas, New Mexico, Colorado, Ne-

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BIG NAMES ARE BIG PEOPLE

On February 8th, Leonard Smith and his great band played a concert at Rockford, Illinois. Miss Iris Jean Smith, a student at the Oregon, Illinois, Community High School, could not attend due to illness. Mr. Smith heard of this during the intermission. After the concert, he drove 35 miles to Oregon to play a special recital for her. In the picture (l. to r.) we see Iris Smith, Leonard Smith and his cornet, (standing) Kenneth Shultz, french horn member of the band, and Jerry Bartow, another student at Oregon.



P.O. Box 347, Park Ridge, Ill.

A National Nonprofit Educational Society

FIRST CONVENTION BIG SUCCESS

An enthusiastic group of student delegates and sponsors from near and far were in attendance at the first biennial convention of the "3-M" Society in Chicago, Illinois, March 27-28. The high-light of the affair was the banquet on Saturday night at Maine Township High School, Park Ridge, where Chapter No. 1 served as host. Following the dinner, at which time a delegate from each visiting Chapter was introduced and spoke briefly of their Chapter's activities, the delegates enjoyed an evening of dancing.

The official biennial meeting of the sponsors, co-sponsors, and Advisory Council members with the National Board of Directors was held on Saturday afternoon, March 27, in the Sky Room of the Conrad Hilton Hotel in Chicago. Alexander M. Harley, founder and national president of the Modern Music Masters, gave an impressive report of the rapid progress of the Society and the splendid work being accomplished by the local Chapters. The appointment of seven new members to serve on the Advisory Council for a two year term was also announced, bringing the roster to 9 members in all. New to the council are: M. Claude Rosenberry, Chief of Music Education for the Commonwealth of Pennsylvania, Department of Public Instruction, Harrisburg, Pa.; Jean D. Gaker, music supervisor, Car-

lisle Public Schools, Carlisle, O.; Linda P. Warrick, supervisor of music, Public Schools, Board of Education, North Kansas City, Mo.; Mrs. Gwendolyn B. Dickens, director of music, Weldon Public Schools, Weldon, N. Car.; Tennie Thompson, director of music, Amarillo High School, Amarillo, Texas; Frank Waggoner, editor of the Iowa Bandmaster Magazine and music director at Merrill High School, Merrill, Iowa; and G. Cortland Drake, director of music at Neptune High School, Ocean Grove, N. J. After the formal meeting, a get-acquainted social hour followed.

YAKIMA "CHAPTER OF THE MONTH"

Chapter No. 23 at Yakima Senior High School, Yakima, Wash., has been selected the "Chapter of the Month," primarily for its unusual service to the national office and to the Society as a whole. During the three-day All State Music Conference, held at Yakima the last of February, the local chapter set up and manned a 3-M display booth where literature about the Society was distributed and where active members were on hand to answer questions dealing with the establishment and activities of Modern Music Masters chapters. We salute Yakima for its enthusiasm and originality shown by this special project. Here is a splen-

did example for chapters in other states to follow. This active chapter is under the leadership of Mildred Forsling, faculty sponsor, and William Herbst, co-sponsor.

HOLD INITIATION CEREMONIES

Formal initiations were held by ten 3-M chapters during the past month. This list included the following chapters: Immaculata High School, Chicago, Ill.; Carlisle H.S., Carlisle, O.; Albemarle H.S., Albemarle, N. Car.; Talent H.S., Talent, Ore.; St. Joseph H.S., Escanaba, Mich.; Myrtle Creek H.S., Myrtle Creek, Ore.; Hermiston H.S., Hermiston, Ore.; Miami Jackson Senior H.S., Miami, Fla.; Elgin Senior H.S. and Abbott Junior H.S., both of Elgin, Ill.

"3-M TOP NOTCHER"

Marilyn Kennon, voted the most outstanding music student of the Modern Music Masters Chapter No. 40 at Potosi High School, Potosi, Mo., has been named "3-M Top-Notcher" for this month. Although Marilyn is only a junior, she has been playing the clarinet in the band since she entered the fourth grade. She has repeatedly appeared as soloist with the high school band and has now organized a dance band. She is also a fine pianist and has accompanied the school's Glee Club for the past three years. In addition to her musical achievements, Marilyn is an active worker in the junior class. Here's to you, Marilyn!



Marilyn Kennon

WELCOME, NEW CHAPTERS

Six new chapters have been chartered by the national office during the past month, according to Frances M. Harley, executive secretary. They include Reading H.S., Reading, O., Earl K. Riesenberger, sponsor; Shakopee H.S., Shakopee, Minn., Donald F. Hensel, sponsor; Miami Edison Senior H.S., Miami, Fla., Frances Deen, sponsor; Van Sickle Junior H.S., Springfield, Mass., Walter Sambo, sponsor; Valerie Gibbs and Rhoda Pendleton, co-sponsors; Fairmount H.S., Fairmount, Ind., Paull McCoy, sponsor, Albert Heavin, co-sponsor; (Turn to Page 37)

It Really Costs Less

In our March issue, an error in the plate of the Elkhart Band Instrument Co., gave the price of a Buescher-Elkhart 30A tenor saxophone as \$275.50. The correct price of the instrument is \$257.50.



Members of the Junior Division Chapter at Weldon Public School, Weldon, N. Car., pose for their photo after their recent initiation ceremonies. The group was organized in September 1953 by Gwendolyn B. Dickens, faculty sponsor. There is also a Senior Chapter at the Weldon High School.

Baton Twirling Section

News . . . Clubs . . . Views . . . Associations . . . Activities . . . Pictures

How Do You Select A Drum Major?

By Louis Friedman, Music Supv.
Richmond County Schools
Augusta, Ga.

Most band directors are confronted with the never-failing problem of selecting a drum major (boy or girl) for his school band at one time or another . . . in some cases it is a yearly occurrence.

It is certainly an important step to be taken because it involves the leadership of your band by a student. It goes without saying that public appearances are made during the year by the drum major. These appearances must and should be made with good taste. If not, the band director is criticized for turning out a faulty band. In reality the drum major becomes an assistant to the band director.

Upon what basis should the drum major be selected?

It would certainly be an understatement to say that there are certain set rules by which to judge.

Each band director has his own ideas entirely about what qualifications a drum major should have.

In my opinion, the selection of a drum major depends first upon the type of band he is to lead (1) concert only, (2) ROTC, or (3) combination concert and pep.

I. For a concert band, I feel that the drum major should have a thorough knowledge of music only . . . the rudiments of twirling is not necessary.

II. For the ROTC band the knowledge of military protocol, drills and strictness is necessary.

III. For the combination band the ability to strut gracefully, knowledge of the baton and a moderate playing knowledge of his instrument.

At any rate the character of the candidate for this position should be beyond reproach. He should:

1. Be neat in appearance.
2. Have an acceptable posture.
3. Be punctual.
4. Administer commands in a calm but resolute manner.
5. Don't smoke while in uniform.
6. Don't shout at the band for any reason.
7. Don't use profanity for any reason.
8. Show a willingness to help younger members of the band.
9. Answer all questions pointedly.
10. Make corrections to the individual only if it pertains to the

individual. This will tend to develop a great respect for all concerned.

It goes without saying that if the band does an outstanding piece of work then public acclaim is forthcoming by the director as well as the drum major.

Voting

Sometimes a band director feels that a drum major can be selected by popular vote of the band members. This certainly can prove to be disastrous. It is not a popularity contest. **Your job is at stake!!!** Why take such chances?

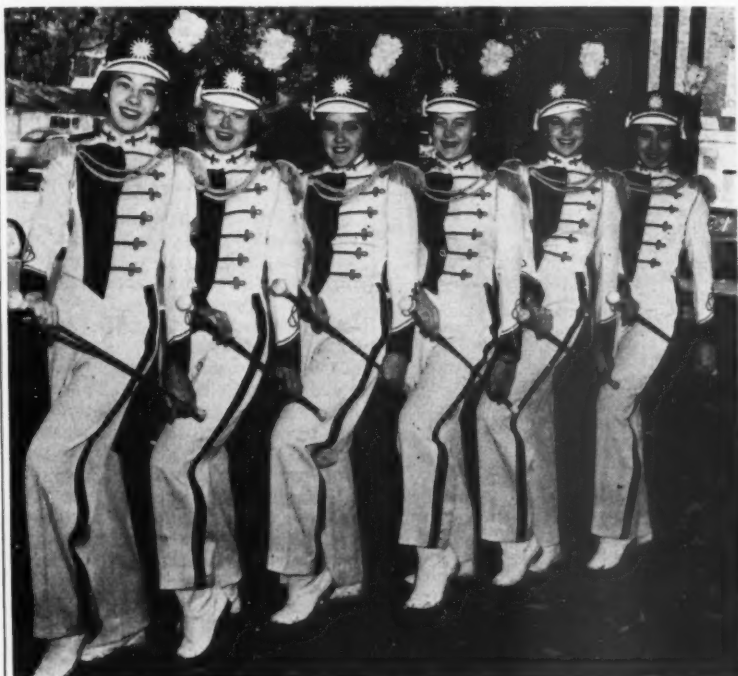
On the other hand if you as the band director feel that more interest can be created by having a vote then have a plan of control vote on a 49%-51% basis . . . the director having the final say so. In this way the director can find out the thinking of the band toward the various members. The band director may have a high re-

(Turn to Page 41)

Pictures Wanted

The SCHOOL MUSICIAN magazine would like to build a picture file of Boy and Girl Baton Twirlers standing at attention with baton in carry-position. The SM file now contains over 2000 pictures of girl twirlers that are standing in a more or less "show-picture" position. One leg is raised or crossed with arms in ballet position. The type of picture we have in mind is illustrated in Floyd Zarbock's "Drum Major and Twirling Workshop" Column in the December 1953 issue (girls in twirling skirts and boys in trousers preferred). Other types of pictures that are acceptable for publication are: standing at attention, or sitting behind, a table with the twirlers and medals exhibited.

The SCHOOL MUSICIAN is anxious to publish pictures of twirlers so that they may be an inspiration to the thousands of school twirlers.



The six girls pictured here are the "Dancing Majorettes" of the Monmouth, Illinois, high school band. The girls are all expert baton twirlers and flag throwers, and are well known through the Western Illinois area for the clever dancing routines which are a part of each half time field show presented by the Monmouth marching band during the football season. Bandmaster Lester S. Munneke reports that these "dancing majorettes" are of tremendous value in securing public interest and support of the band organization. They will perform several times during the basketball season and will be seen in the Illinois district and state music contests. For many years Monmouth solo and ensemble twirlers have won first ratings in the state final contests. Members of the corps this year are (L. to R.): Marilyn Painter, Dixie Murphy, Joan Miller, Carol Olson, Carol De Bak and Frances Miller. Note the attractive uniforms.

Baton Twirling

All-Cities Twirling Contest Plans Announced

At the last regular meeting of the Baldwin Park, Calif. Service Council it was voted unanimously to adopt and be the continuing sponsors of the highly rated All-Cities Official Open Majorette Championships.

Henry Lingo, was elected General Chairman and Jerry Bielke, originator and director of the contest the last 6 years was again appointed to hold that same position.

These championships originating from a humble small city contest six years ago has mushroomed into one of National prominence, with contestants from all parts of the United States and Canada competing for the coveted titles and awards.

This contest rated as one of the top four in the nation was acclaimed by the majority of last years baton twirlers as the leading contest of the nation in which the contestants were treated tops, given free meals and made to feel that the contest was their very own.

This years event set for Saturday,

June 28th, 1954 is open to all baton twirlers in the nation whether affiliated with the N.B.T.A.; I.B.T.F.; All-American or any other organization.

There will be five girls Divisions; two boys Divisions and Special added awards plus the annual team trophy. This Trophy is given to the school or teacher who enters a contestant in each Division and the total combined points are added up.

Although this contest is open to all twirlers the entries will be limited to the first one hundred contestants from California. Out of states, no limit.

Entries from all contestants absolutely close at midnight June 10th. Entry fees are \$1.00 which includes

free eats, drinks and favors, all day.

Publicity pictures of the 8" by 10" size are essential as the publicity committee has a great outlet for all pictures to the newspapers, television, magazines, etc.

There will be six nationally known judges officiating and applications are now being accepted from any qualified judge expecting to be in the California Area during contest time.

Contact Contest Chairman, Jerry Bielke, 1512 Stuart, West Covina, California.

Anyone feeling that they might not be on our mailing list or desiring more information, please contact the contest chairman.

Learn to Twirl a Baton

Be a Champ. We'll Show You How

A MONTHLY FEATURE
By Don Sartell

Illustrations reproduced through special permission of W. F. L. Drum Co., Chicago, the copyright owner.

Although the Alternating-back-catch is only considered a basic trick, once you have mastered the move you will find that it opens the door to a room FULL of variations and combinations.

In this lesson, we will discuss the basic move and one of the many advanced variations of the trick.

Basic Movement

Start by holding the baton in your right hand—at your right side, palm down, ball to the front. The baton turns in the same manner as the "Two-hand spin." Only with the baton being held at your right side instead of your front.

The ball start up and around the outside of your right arm. Upon making one complete revolution—you should be holding the baton as shown in ILLUSTRATION (1). Without stopping the motion of the baton, allow it to roll over your thumb as you toss it into the air. Upon catching the baton with your left hand at

your back you can repeat the movement in your other hand, only this time catching the baton with your right hand being held at your back. (SEE ILLUSTRATION 2.)

Advanced Variation

Once you have mastered the basic trick, it will be easy for you to work up advanced movements.

Here is a super-advanced variation that should give you a start: Execute a basic movement as illustrated below. Once you have caught the baton with your left hand at your back (ball to the front)—hold your hand in the same position in which you made the catch but allow the baton to turn an extra one-half turn. (At this point the tip of the baton should be pointing to the front.) Grasp the baton with your right hand, just in front of your left hand, palm out, thumb to the back. Now execute another basic thumb-roll toss with your right hand—only this time catching it with your left hand at the front. The trick can be repeated at your left side.

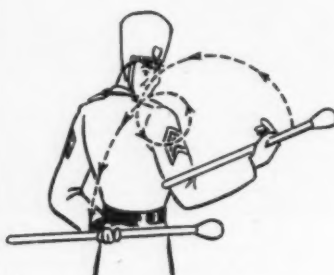


ILLUSTRATION (1)

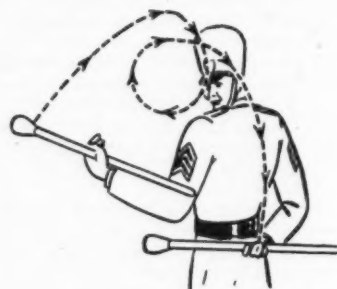


ILLUSTRATION (2)

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Baton Twirling

Drum Major And Twirling Workshop

By Floyd Zarbock
Drum Major U. of Michigan Band

Send all questions direct to Floyd
Zarbock, 707 Oxford, Ann Arbor,
Michigan.

The Drum Major's Whistle

There are very few projects or duties that one can perform that does not require some sort of material aid. The drum major is no exception to this blanket statement. He must ordinarily use a baton and whistle in performing as a drum major. In our March issue of the workshop we analyzed the drum major's baton. In this discussion we shall consider the whistle.

Chances are that if no one has ever made you conscious of the whistle you use, you may not even be aware of the fact that there are many types of whistles, some of which are better than others. On the market today one can find two types of whistles, the plastic and the metal.

The plastic metal as far as the drum major is concerned has no real value. In the first place it is not very durable. If you should happen to drop it, it will often crack or perhaps even break. They are, however usually less expensive than the metal ones, but in the long run it will pay to purchase a metal whistle. Secondly the internal physical make up of the whistle is not always as good as it should be. You say "What does that have to do with the whistle?" Just this, if the inside has uneven surfaces or if it is not exactly the right volume for the size of the cork ball on the inside of the whistle, the pitch and the tone of the whistle will be less desirable than that from a good whistle.

Do not let the color of the whistle influence you when you purchase a whistle. You may think it is just the right color for your uniform, but the fact that it is plastic makes it, as far as quality is concerned, very undesirable.

There are several different styles or types of metal whistles. Of these, no two whistles will have the same pitch. The one with the highest pitch will be the best for the drum major's need. The reason for this should be apparent. In order for all the bandmen to hear above the music it is necessary to have a whistle that not only has volume, but one that also has a relatively high pitch.

It is not only important that you should have a good whistle but it is

equally important that you know how to blow the whistle correctly. This may sound childish because you think that everyone knows how to blow a whistle, but in reality they do not. First the open part or small slit should be on top when you use the whistle. Second—When the whistle is in your mouth hold it with your teeth and not with your lips. If you hold it with your lips only, you may on occasion blow the whistle right out of your mouth. Third—Always blow the whistle with precision and as though you mean it. Fourth—Take a deep breath every time you blow it and make the sound very solid and as a result of the solidity the volume will be satisfactory.

Take care of your whistle. Clean out the mouth piece as well as the sound chamber. Do not be a drum major that tries to use a whistle only to find to his embarrassment that it will not make a sound because a piece of dirt is stuck in the mouthpiece. Inspect your whistle before you use it.

Ensemble Practice

Do not let anyone tell you that practice is a waste of time. Usually when a person says this he probably means that he wastes time when he himself practices. Thus the problem seems to be one of knowing how to practice efficiently.

The first step in efficient practicing is to have a definite schedule before you begin your practice. This does not mean that you will have every minute of your time schedule, but you should have a general outline in mind as to what you want to work on. For example one period your ensemble may want to work on footwork and another time it may wish to practice smoothness.

Secondly the ensemble is faced with the problem of cooperation. You can be very thankful if everyone in your ensemble is cooperative. If cooperation does not exist the results of the practicing are usually very unsatisfactory. At any rate try not to lose your temper when you are practicing. Be willing to compromise and if the situation warrants it, go more than half way to reach an agreement. In the long run, it will benefit more people if you are willing to give in a little.

We believe that the most important aspect of ensemble twirling is precision. This simply means that what ever you do as an ensemble, everyone in the ensemble should do exactly the same way. Precision in this sense pertains not only to the twirls but also to such things as the position of the hand not in use and to the accuracy of the footwork.

A final suggestion for the ensemble is to practice regularly. If you find that three hours a week is adequate, (Turn to Page 40)

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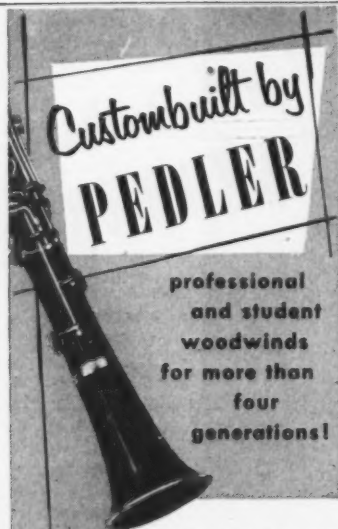
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The Clarinet Corner

By David Kaplan

Send all questions direct to David Kaplan,
Director of Music, Reynolds Community
High School, Reynolds, Illinois.

The Clarinet Section in Contest Checkpoints

1-Intonation

The intonation of the clarinet section is a vital point in contest. Too often the band's total effect is marred by a section badly out of tune. In everyday band procedure it is good practice to give attention to some of the problems of clarinet intonation. Besides tuning the concert B♭'s (the clarinet "c" and usually a good clear tone) work with the open "g's" and the throat tones "a" and "b-flat". These notes are often offensive in the ensemble. Spending so much time tuning the one note, concert B♭, seems wasted when the other tones are played way out of tune.

It would seem wiser to sacrifice somewhat the exact tuning of the concert B♭ for better clarinet "g's", "a's", or "b-flats". Thus, one student may be a bit sharp on concert B♭. Before suggesting pulling try some of the other notes mentioned. If they are fairly close leave the student with a sharp c. To develop a consistency in tuning you will have to settle for a give and take—a compromise. It is not the one tone but the whole playing range that we should like to keep in close tuning.

To achieve good intonation throughout the section the director must constantly press for sound tuning and must instill in his students an awareness of the importance of intelligent listening. Listening to the "waves" is a good start. Perhaps the student cannot determine whether he is sharp or flat. However, the fast "waves" will show him that something is wrong. As the waves become larger and slower he is tuning in the right direction. Eventually, the student can develop a more acute sensitivity toward tuning.

By "waves" I mean, of course, the pitch inaccuracy that occurs when instruments are out of tune. The "waves" will be most pronounced, that is very fast, when the instruments involved vary greatly in their tuning. Good bands do not emphasize intonation only two weeks before contest. The good musical groups make intonation as much a part of the usual procedure as say the assembling of a clarinet.

Intonation is affected by many factors and influenced by others. Temperature of room and atmospheric conditions will affect greatly the intonation of the section. Consider this

example: the director in tuning the section day by day invariably finds a few students who are quite sharp and must pull the barrel (or mouthpiece or upper joint or some combination). However, do not let your students take things for granted. THEY MUST ALWAYS LISTEN. The case may be that on contest day the temperature of the room may bring about a situation in which the usually sharp players may not be quite so sharp while others may find unusual intonation worries.

Incidentally, with players that have to pull often suggest the use of rings; these are inserted into the barrel to take up the space left vacant by pulling. In this way the throat tones will not appear quite so flat. In addition, the intonation fault may be only temporary. The rings would thus save the expense of purchasing new barrels.



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rels. The rings would also prevent the futility of cutting down barrels that may be appropriate at a later date.

The instruments themselves have decided intonation faults, faults accounted for in the manufacture or handling of the instrument. This predicament, that of being blessed with an instrument out of tune, is not restricted to the student. It is a helpless feeling indeed for student or professional to be puffing away on an instrument in which the registers are not only out of tune in themselves but also with each other. Such new instruments should of course be returned to the dealer or factory.

2-Reed

We have spoken at great length of the importance of and the problems involved with intonation. The reed is no less an important factor. The selection of a proper reed is all important because of its influence on tone and intonation. Notice your players in the clarinet or sax ensemble. The intonation situation may change for the good or bad with the addition of a new reed. A good reed should give good response. Especially at contests and the like where uneasiness is likely to occur it is well to have a responsive reed. Too stiff a reed results in fuzzy low tones attended by

biting and possible sharpness in the upper register.

The good reed should help in formulating a clean, clear tone. Too soft the reed closes up under pressure and offers a flat, uninteresting tone. Remember that the selection of a reed is largely an individual matter in which the student must find the best reed suited to his mouthpiece and playing characteristics. Reeds should be selected well in advance of contest to permit familiarity. Chosen at the last moment, the reed seldom gives the desired response. It would be best to play a new reed sparingly at first, slightly more each day until familiarity is gained. The student may also discover that the new reed will require a slightly different position on the mouthpiece to give the desired performance.

3-Check Instrument

The fact that less wordage is being given to reed or the other factors does not minimize their importance. Perhaps more HAS to be said concerning intonation to make the point.

Some directors make it a point to engage the local repairman to check the instruments for a day or half day. This should be done enough in advance of contest to permit repairs without submitting the student to loss of the important pre-contest re-

hearsals. Keys may have to be adjusted or pads replaced. Proper pad alignment is important to tone and intonation just as good key adjustment is necessary for facility.

4-Hand Position.

It seems to me that much of the trouble encountered in technical passages may be due to improper hand position. Technique is retarded when the hands are held too far from the instrument. Holding the little fingers below the clarinet or the left hand thumb too far away from the hole and on the wood are but two common faults. Fingers should be fairly close to the holes and keys at all times.

Technical passages around the throat tones can sound less muddled if the fingers are given a chance. Because much literature today utilizes the throat tone register it becomes apparent that good left position is a MUST. A curved left hand diagonal to the clarinet seems best. A rolling motion to the "a" or "A_b" keys will facilitate the technique.

There are many other points that could have been discussed relative to the topic "Contest Preparation." The tongue for instance could come in for much comment. Where passages are to be played short make sure that

(Turn to Page 45)

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Ensemble Contests

Brass players, it's time for your ensembles to enter the district and state competition-festivals, so let's remember the Scott motto and "be prepared." There is no experience which will develop finer musicianship and more proficient performers than careful study and performance in small brass ensembles, such as duets, trios, quartets, quintets or sextets. It helps develop style, phrasing, tone quality, perception, intonation and tonal balance.

Training the Brass Ensemble

The methods used for careful and effective preparation of a small ensemble for the contest are the same as those used to prepare an ensemble or band for a public performance. Preparation actually begins with the first lesson of the beginner. A good instrument, in good playing condition, is a must.

Select ensemble music which is not too difficult, technically, but which is interesting, musically, melodically strong, with each part of the ensemble sharing in playing portions of the melody. The poorest ensembles give all of the melody to one instrument with the others following in harmonic sequence. Whether it's a trombone quartet, a French Horn quartet, brass sextet or cornet trio, each part should be musical within itself. Give careful attention to the range of high and low note registers so your embouchure will not be too severely taxed. At least one movement of slow, legato nature will give material for study of tone and phrasing.

Begin each ensemble rehearsal with a few minutes spent on long, sustained tones, played with swells and diminishes to help build tone control, flexible embouchure, breath control, pitch and quality control. Carefully tune the instruments to a definite pitch a little less than 440 and tune them to each other. Then we are assured of only one tone in tune and therefore each player must constantly listen to match his tones with the other members of the ensemble so as to eliminate the beats and secure pure unisons and chords.

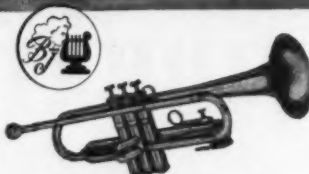
In studying the ensembles number, first look it over for time and tempo marks, changes of key, marks of expression, repeat signs and other markings. If there is a slow move-

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ment near the beginning or elsewhere, it is usually legato in style unless otherwise marked. Mark off the phrases with commas for taking of breath. In general, each melodic phrase should begin softly and make a slight crescendo and then decrescendo near the end of the phrase. Next to the last note of each phrase is usually played a little broader than the other notes of the phrase. Release the last tone of each phrase in a gentle manner—don't scoop it off abruptly. Kiss the end of the sound—don't kick it. Work for contrast in volume and tempo, phrase by phrase. Make the music say something and not merely sound a boring, mechanical repetition of notes.

Isolate the difficult technical passages and practice them very slowly by doubling the time value of each note. Then repeat this passage many times gradually increasing the speed until you play it up to correct tempo with each note receiving the original value.

Use a red pencil for special markings and especially for marking a slight accent on the first count of each measure. This will add to the pulse and rhythm of the ensemble playing. Drill each part separately and then put them together to study for correct balance of volume matching of quality and pitch. Each performer may know his part well and the contest performance still be poor because of the lack of daily practice together.

On the day of the performance the amount of practice should not be enough to tire the lips but just enough to warm up thoroughly and to get well in tune. Take a drink of cold water to moisten your lips just before your performance and spend a few minutes breathing deeply in the open air so as to be relaxed and calm. While performing stand or sit erect, hold the trombone or cornet angled straight out. Stage presence is also considered in grading. Play the first few notes a little louder to get poise and to start the lips vibrating so there will be no break in sound due to nervousness resulting in tenseness of the lip muscles. As soon as your ensemble playing is well on its way and you are more relaxed and self-confident, then you may soften down.

Here are a few good ensembles well worth considering when selecting:

Trombone Quartets

TROMBONE SYMPHONY ALBUM by Long, published by Rubank, grade I-II.

LAVIOLETTE QUARTET ALBUM, published by Belwin, grade I-III.

ANNIE LAURIE by Guntzel, published by Barnhouse, grade III-IV.

French Horn Quartets

HORN SYMPHONY ALBUM, arranged by Holmes, published by Rubank, grade I-II, contains such quartets as "Pilgrim's Chorus" by Wagner and "On Wings of Song" by Mendelssohn.

QUARTET ALBUM FOR FRENCH HORNS arranged by Pottag, published by Belwin.

WALTER'S PRIZE SONG from "Die Meistersinger" arranged by Zamecnik, published by Sam Fox, grade IV.

French Horn Duets

60 DUETS by Pottag, published by Belwin, grade Easy to Medium.

FIVE LITTLE DUETS by Schubert, published by Mercury, arranged by Richard Franko Goldman, grade II.

ONE HUNDRED DUETS FOR FRENCH HORNS, Books I and II, by Franc, published by Sansone, grade IV-VI.

Cornet Duets

60 EASY DUETS by Arban-Clarke, published by Cundy-Bettoney, grade I-II.

TWO PALS by Buchtel, published by Kjos, grade I-II.

PROGRESSIVE DUETS by Vandercook, published by Rubank, grade I-II.

PRACTICE DUETS by Amsden, published by Barnhouse, grade II-V.

SELECTED DUETS by Voxman, published by Rubank, grade V-VI.

Cornet Trios

AURORA by Meretta, published by Mills, grade II-III.

TRIAD by Richards, published by Barnhouse, grade II.

TRIO FOR TRUMPETS by Darcy, published by Broude Bros., grade III.

(Turn to Page 40)

Frank Crisafulli **CHICAGO SYMPHONY ARTIST** **chooses Holton**



When he took up the trombone at the age of 10, Frank Crisafulli had to extend his reach with a piece of string. His first teacher was his father, a well-known Chicago trombonist. At 17, he entered the Chicago Civic Orchestra to continue his study under Ed Geffert. He has played with the Chicago Civic and Opera Orchestra, the Grant Park Symphony, the WGN Symphony, NBC Orchestra, and joined the Chicago Symphony in 1938, where he now plays first chair and is trombonist in the Chicago Symphony Brass Ensemble.

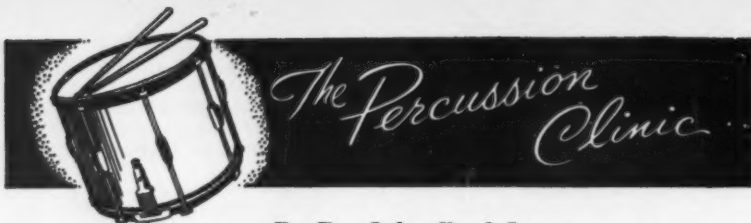
Of course Mr. Crisafulli has tried many different trombones. Now, at the height of his career, he plays a Holton. Perhaps you can find out why when you visit your Holton dealer.

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By Dr. John Paul Jones

Contest Time

The district contests are upon us—and in some places these events have already taken place. Here in the state of Georgia the district and state contests have been eliminated in favor of a state-regional set-up. In place of the original district and state contests we now have only one contest event, the state being divided into five regions; somewhat after the pattern of the national regional.

Send all questions direct to Dr. John Paul Jones, Conservatory of Music, 1508 Third Ave., Albany, Ga.

Time alone will settle the question of wisdom in this move—which from the standpoint of administration simplifies the matter of contests materially. From the viewpoint of the music educator the picture may be somewhat different. As far as the writer is concerned the ultimate in contests or festivals is music educa-

tion and any plan which furthers music education in the lives of young folks is a good plan.

We need not worry about the title—whether it be *contest*, *festival* or *contest-festival*. If a rating of any kind is given out it is a contest. If it is a festival and everybody goes for fun then that is about all we get out of it. However, there is something which goes deeper than the immediate rewards of a rating or a day out of school. One of the things I admire most in a contest-festival is the ability of a musician to think and act under pressure. It isn't what you can do at home with your instrument, nor is it what you can do at school alone in a practice room, or even what you can do when playing with the band. What really counts is what you can do out there alone in front of an audience more critical than not.

Some students express a feeling of fear. Certainly there should be a feeling of thrill or excitement at public appearance. This comes to most—all—amateur and professional alike. But fear is another matter. Fear comes when you do not know what you are doing. If you are thoroughly acquainted with what you are supposed to do then I think you have eliminated fear as a factor in your contest appearance.

I have heard band directors and other music teachers say that students will rise to the occasion. Perhaps the student may not perform the number as well as they should but, says the director, they will do better under the pressure of the contest. This I do not believe. It has been my experience that the performance will be just what is practiced. If a good, thorough job has been done in the preparation then a good job will be done at the contest.

How does one achieve the desired calmness and assurance so desirable in public performance? By making the fundamental things the important things. Forget about playing in band and dwell on playing drums. If you really learn to play drums you need not worry about band. Its there for you! Study the various rhythmical beats, the rudiments which make such beats possible. Study every instrument in the percussion section. Take part in a drum ensemble. Study the effects of soft and loud playing. Ask questions of every drummer you meet. Go to the contests with one object in mind—to learn more about drums.

In past articles I have tried to give you some suggestions in regard to preparation for the contests. Such suggestions apply to everyday playing. If you have studied faithfully you should have no trouble at the district contest. Usually the ratings at the district do not actually indicate your worth so much as they indicate your possibilities. At the district contest the judge will give you a I rating not because you are the best but perhaps because you show promise and

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are worthy of going on to the state. He oftentimes thinks your performance is worthy of more experience and another try in a bigger league.

So whether you win or lose in a contest you can not lose in your musical education if you have made an effort in your own behalf. If you did not enter this year start at once preparing yourself for entry next year. I wish good luck to every one of you and may all of you rate division I.

The ABA Convention

(Starts on Page 21)

3-foot painting of Mr. Sousa at the official banquet.

New Officers Elected

Commander Charles Brendler, Director of the United States Navy Band, was elected the new President of the American Bandmasters Association. James Harper, Director of the Lenoir, North Carolina High School Band became Vice President. Glenn Cliffe (Rusty) Bainum, Director Emeritus of Northwestern University was again unanimously elected Secretary-Treasurer. An outstanding Board of Directors was elected which include: Major Francis Resta, Director of the U.S.M.A. Band, West Point; Dale C. Harris, Director of the Pontiac, Michigan High School Band, and President of the American School Band Directors Association; James Berdahl, Director of Bands, University of California at Berkeley; and Herbert N. Johnston, Director of the Philco Band, Philadelphia, Pa.

Associate Members

Many outstanding associate members were present at the convention this year. Lead by the loveable Lynn Sams, Honorary Life Associate Member, he was flanked by such great men in the music industry as Joe Grolmund, Earl B. Hall, Frank L. Reed, Ernest Ostwald, M. O. Hoover, Nels Vogel, David Adams, Cecil Brodt, William A. Sandberg, Oliver Trapp, and many others.

The 1955 Convention

Though the plans are still tentative, Elkhart, Indiana will play host to the 1955 Convention of the American Bandmasters Association. Though it is too early to announce specific names, a great university band, and an outstanding high school band may appear before the convention according to their respective leaders.

The delegation from Elkhart were enthusiastically planning the first steps to be taken, as they departed from West Point in a jubilant mood.

Commander Brendler, new President of ABA, will make the official announcement when all plans have been verified and completed.

ABA's Future

The American Bandmasters Association, now in its 21st year, continues to and always will be the greatest organization of its kind in the world.

Consisting of the nation's greatest band directors, who have become members by careful screening and invitation only, the association will inspire all other directors and bandmen, be it professional, service, college or school, through their aggressive efforts to bring America "Better Bands and Better Band Music."

The Editor and Publisher of THE SCHOOL MUSICIAN considers it a great honor to be given the privilege of reporting the American Bandmasters Association's Conventions.

Ben Grasso Named Vice Pres. of AMP

(Starts on Page 7)

the field of music education.

Mr. Grasso is President of the

Music Education Exhibitors Association, an auxiliary of the MENC, and a member of the MENC board of directors. He is Chairman of the MTNA Committee on Materials, and a member of the MTNA executive committee. Mr. Grasso has lectured at New York University and Long Island University; he was graduated from New York University with the degrees of Bachelor of Science and Master of Arts in Music Education. He was a director of vocal and instrumental music in the New York State public schools for 12 years, and has directed community and church choral organizations.

Formerly Educational Director of G. Schirmer, Inc., Mr. Grasso is well known in the field of music education and brings a wide experience to his new position with Associated Music Publishers, Inc.

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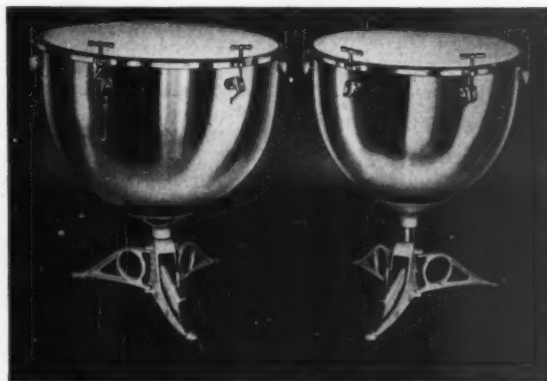
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The String Clearing House

By Angelo La Mariana

Send all questions direct to Angelo La Mariana, Western Michigan College of Education, Kalamazoo, Mich.

Looking back in retrospect on the very recent February Convention of the American String Teachers Association, we feel this might be a very opportune time to briefly review this meeting for those members who were not able to attend. At the same time, we would like to acquaint readers who are non-members with this very worthwhile organization and extend a very sincere invitation to join the group.

Celebrating its 8th Anniversary this year, the American String Teachers Association was founded in 1946. It is a member of the National Music Council cooperating with Music Teachers National Association and Music Educators National Conference. Its publication (for members only), "American String Teacher" edited by Paul Rolland is excellent, and subscription is included in membership fee which is \$3.00 for Active-Associate (non-teacher) and \$1.50 for Students, for one academic year.

Under the very capable leadership of Dr. Ernest E. Harris of Teachers College, Columbia University, ASTA met in Detroit, Michigan from February 16th through February 18th inclusive, in one of their most successful conventions to date.

"What," you may ask, "is a highly successful convention?" Anticipating the question, your columnist (with this Issue in mind) did a little sleuthing to find out what a string teacher expected from a string teachers convention.

It was quite obvious that one of the uppermost hopes was to hear some really good music—STRING music performed by artist performers. This is very understandable especially for those who live in small communities or rural areas, where little or no chamber music is heard. Interestingly enough, many wanted to hear string music with students performing. Of course as teachers on a holiday, all expressed a desire to listen to lectures by highly qualified string teachers, on teaching problems, trends, and methods; and to participate in discussions, see string demonstrations and hear reports from various string committees. Believe me, no one was disappointed. This convention had everything.

On the artist level, Robert Swenson, cellist with the Walden Quartet (University of Illinois) gave a first and brilliant performance of Sonata for Cello and Piano, by Gordon Binkerd

with Daniel Eller at the piano. George Miquelle, 1st cellist with the Detroit Symphony, performed with equal beauty and technical ability in a Sonata recital. Another musical treat by an outstanding artist, was Paul Doktor's (Mannes School of Music, N. Y.) performance in a Viola recital. These were only a few of the fine musical offerings by artists at this meeting and their performances were genuinely enjoyed by a most receptive audience.

The performance level of the students as a whole was excellent. A String Orchestra from S. W. Detroit



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elementary schools under the direction of Esther Miquelle, performed so well that many teachers had renewed hopes. For those youngsters really proved that strings can be well played even by our very small members. Many students from the Detroit Public Schools performed in student trios, quartets, and orchestral groups, and were equally well received. If space permitted, this writer would like to give a detailed review of these outstanding student performances. Detroit Public Schools are to be congratulated for this work; for these young people are a credit to their teachers, their schools and their community.

In reviewing my notes on lectures and panel discussions, I note the titles are so indicative of the content that in stating them here, you will get a pretty well rounded out picture of that part of the convention. **The Problems and Aspirations of the Community Orchestra, On the Teaching of the Lower Stringed Instruments, Toward Greater Cooperation Between the Private Studio Teacher and the Public String Teacher, On the Improvement of Teaching Mixed Strings in Classes and On the Improvement of String Teacher Education.** Whether these topics were lectured or discussed in panel form, the presentations were well handled by outstanding string teachers and panel members came forth with many constructive and highly interesting suggestions. As a member of rather long standing in ASTA, this writer almost humbly noted a feeling of a new philosophy and open mindedness at this meeting that is perhaps indicative that ASTA is emerging now from those early formative years into the purposeful organization of today.

So we will take leave of the convention with its memories of thrilling string performances, absorbing discussions and interesting speakers, impromptu visits over a friendly cup of coffee, and as always the reminder that as teachers we have responsibilities to fulfill. Somehow conventions, where people with like ideals and purposes gather, seem to always recall that these responsibilities are not only to our students but to ourselves. Responsibilities that demand we keep alert in our field, keep an open mind to new thoughts and theories; and learn to evaluate not only others but ourselves and having done so, to strive for self-improvement.

New Music

Book of Violin Quartets—Compiled and arranged by Lorrain E. Watters and Francis J. Pyle. Pub. Mills Music. Each violin 60¢, Score & Piano Acc. \$2.00.

These 14 well arranged numbers from Vivaldi to two works by the compilers, range from Grade I to III. All but three are in the 1st Position, for the 1st Violin. All other parts are in the 1st position. Only one number

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April, 1954

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contains double stops. Interest is held for all the performers, in that each has a chance to play the solo. The Score indicates bowings. I do not know if fingerings are indicated in the parts. Suitable for intermediate and beginners. All Grades.

Passacaglia—In Nomine Arnold Schonberg, Op.16. by Humphrey Searle. For String Quartet. Pub. by Lengnick, Available Miss Music. Score and Parts \$1.50.

A short workmanlike opus in the 12 tone idiom. It is slow, con sordino, and not demanding technically. Except for the last five measures, the 1st Violin is within the third position. The 2nd Violin is playable in the 1st Violin is within the third position. The 2nd Violin is playable in the 1st position except for the last five meas-

ures, where 3rd position is needed. The Violist needs the 3rd position. The Cello needs the thumb position. It is Grade III-IV Suitable for High School.

To A Water Lily—Edward Mac Dowell, Arranged by Alfredo Antonini. Pub. by Mills Music. Price complete \$1.50 (Including full score).

This is a full, lush multi-Divisi arrangement calling for Celeste and Harp or piano. A command of position work is necessary for all strings. Suitable for advanced High Schools and Colleges with large string sections.

To A Wild Rose—Edward Mac Dowell, Arranged by Alfredo Antonini. Pub. by Mills Music. Price Complete \$1.50.

Contains short solo violin passages. The range is not as high as the pre-

ceding number, although position work is needed for tone. Suitable for High Schools and Colleges.

See you next month!

Notre Dame Band Tour

(Starts on Page 23)

braska, Iowa and Indiana.

The band has been making annual tours since 1941 and is the most traveled non-professional concert band in the United States. Last year the band made a 4,200 and more mile tour throughout 13 southern states. Possibly of great interest is the fact that these tours are completely under-written by proceeds from the concerts through sponsor bookings.

A primary objective of these tours through the years has been to show the role the University Concert Band continually plays in the overall culture and education of the young man and the nation as well as being a fine entertaining group.

Notre Dame Schedule

April 17.....	Decatur, Ill.
April 18.....	Kansas City, Mo.
April 19.....	Hays, Kans.
April 20.....	Liberal, Kans.
April 21.....	Amarillo, Tex.
April 23.....	Cheyenne, Wyo.
April 24.....	McCook, Nebr.
April 25.....	Boystown, Nebr.
April 26.....	Still open
April 27.....	St. Louis, Mo.
April 28.....	Still open
April 29.....	Back home

Youth Programs Called Key To Top Music in Church

(Starts on Page 16)

instead of for many lesser persons. This way the top man can use the potential of the church itself, and the congregation gains more from the experience of participating than just listening to paid singers."

Dr. Lovelace explained, "Lagging interest in hymn singing is often the result of using the same hymns too often. I find one of the most effective ways to acquaint the congregation with a large repertoire of sacred songs is through the young people. They learn new hymns readily and carry their enthusiasm into the adult services."

An effective way to encourage more interest and participation in hymn singing, according to Dr. Moore, is to "familiarize the congregation with the hymns in practice sessions, giving them more real enjoyment from their singing." Dr. Moore suggests that in each community the churches organize and conduct weekly hymn singing sessions.

**Send Your Teenagers
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MENC string authorities recently set up important new standards for school basses and cellos. Objective: To make the instruments easier to play and more responsive. Working closely with members of this string committee, Kay designers developed a series of *school aligned* basses and cellos that

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Modern Music Masters

(Starts on Page 24)

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CHAPTER NEWS PARADE

When Chapter No. 6, St. Vincent H.S., Akron, O., held its formal initiation at an all-school assembly, the thirty bronze Keys were first blessed by Father Thomas Corrigan, assistant pastor of St. Vincent. Honorary memberships were presented to:

Mrs. Elizabeth Semonin, organist at St. Vincent Church for the past thirty years, and to Robert Lewis, school bandmaster. The latter two presentations were made by Nelson Harper, Diocesan music supervisor. According to Sister M. Aloysius, O.P., faculty sponsor, the local chapter realized \$40 from the sale of green and white shakers which 3-M members made and sold to the students during the football season. This fund will be used to establish a record library for music appreciation and other music classes. The chapter recently sponsored a concert of local professional musicians which was given for the entire student body, to promote a better appreciation of music throughout the school.

Congratulations to Irma Brooks for her fine article in the February School Musician Teen-Ager section about Elbert H. Stodden, music director at Central High School in Fort Wayne, Indiana. Mr. Stodden is sponsor of "3-M" Chapter No. 32 at Central High.

Have all you "3-M" kids been reading David Kaplan's regular column "The Clarinet Corner"? He is sponsor of Chapter No. 88 at Reynolds Community High School, Reynolds, Ill.

Did you all see that snappy picture in the February issue of the Major-ette Corps at the Coral Gables Sr. High School, Coral Gables, Florida? Splendid reports have been coming in from "3-M" Chapter No. 36 at Coral Gables this season.

Three Schools with "3-M" chapters had a place on the program of the Music Educators National Conference held in Chicago last month: the Madrigal Singers from Albion High School, Albion, Nebraska (Chapter No. 25, Ivan C. Caldwell, sponsor); a string and woodwind septet from Maine Township High School, Park Ridge, Illinois (Chapter No. 1, Robert D. Kuite, sponsor); and a woodwind quintet from Miami Senior High School, Miami, Florida (Chapter No. 43, Betty Borin, sponsor).

CORRESPONDENCE INVITED

Anyone desiring information on "How to Start a 3-M Chapter" is invited to write to Alexander M. Harley, national president, P. O. Box 347, Park Ridge, Ill.



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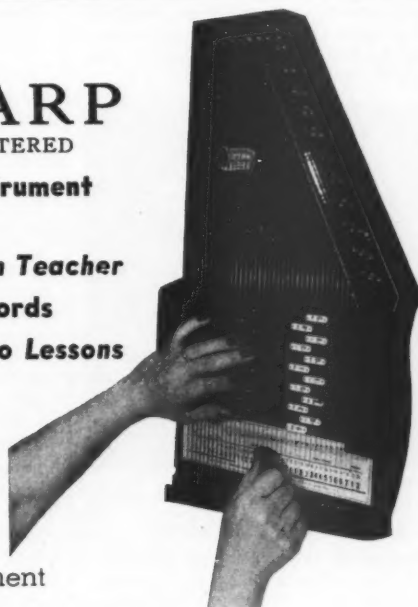
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By Daniel Martino, A. B. A.

Lack of Agreement on Standards Between Contest Participants and Adjudicators

We all know that no definite rules exist concerning essential elements of fine musical performance, especially as applied to wind instruments and wind ensembles. It has seemed that at the spring festivals and contests there has been some lack of understanding between the adjudicators and the participants. This lack of understanding is due in large part to the absence of any definite standard of musical performance. Complete understanding and agreement in toto are, we believe, impossible of achievement, but I sincerely believe that a more general common understanding can and must be reached, if the contests are to continue to be of value in the music education program of our schools.

First of all, music contests should be considered as a means to an end, not as the end result in themselves. The main objective of contests is not the choosing of a winner, but rather the raising and maintaining of standards of musical performance. Results should be evaluated comparatively along educational and progressive lines. The contest should serve as an inspiration and an incentive to greater effort and higher achievement.

It is surely true that a "contest is no better than its judge." There are those musicians who desire complete standardization and cataloging of all factors to be considered in connection with adjudication, with judges being required to adhere strictly to these, and with all criticism to be confined to such items. This idea, if followed to the letter, would seem to preclude personal opinion.

Other musicians claim that standardization should exist only up to a point—that the fundamentals of playing should be previously agreed upon definitely, and standardized, but that there should be encouraged the addition of constructive personal comments from authorities in their fields, whose rich backgrounds and years of training and experience make their criticism and suggestions invaluable.

Then, too, personal opinions and explanations of criticisms as presented by the various adjudicators in their own words, can form a part of a broad education which otherwise would not be made available, should the judges be forced to adhere to the custom of expressing themselves by means of

Send all questions direct to Daniel L. Martino, Director of Bands, Indiana University, Bloomington, Indiana.

mechanical devices or in the words of others who might have formulated the terms to be used in the process of judging.

It is my opinion that a judicious combination of the aforementioned

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ideas would result in the most desirable and beneficial procedure to be followed. Fundamental standards of performance must be covered, perhaps in technical terms to be agreed upon by a committee on standardization. However, I feel strongly that constructive personal comment by the judges is most desirable, and to be recommended at all times.

It is true that well qualified and approved judges would undoubtedly be able to cover all the fundamentals without the assistance of a mechanical device such as a score sheet or manual. However, the woeful shortage of such qualified judges and the increasing demand for them makes necessary the codifying of important points. Such a codification also serves the equally important purpose of making known to the participant in advance of the contest the various points on which he will be judged.

Following are some suggestions for the procedure which might possibly result in a more general understanding between contest participants and adjudicators:

1. There is a great need for research on this problem. Items to be considered in judging musical performance might be listed in order of importance and then weighted accordingly. Judgment should be procured from both the competing conductors and the authorities who serve as adjudicators, and these judgments should be carefully correlated.

2. There might even be considered the establishment of an adjudicators' school. English bandmasters have such a group.

3. Periodic bulletins might be prepared and issued from the state organization which sponsors contests in its area.

4. A committee could be established, for the purpose of preparing a handbook or manual for the use of both conductor and adjudicator.

5. It could also be of great value to use a real band at a state music educators meeting for a judging demonstration, in order to acquaint the conductors with judging procedure.

The American Bandmasters' Association, through its Committee on Adjudication, has published a report on Standards of Adjudication. This was printed by the National School Band Association (no longer in existence), affiliated with the MENC. Although published several years ago, this pamphlet is still applicable to present situations in the realm of school contests, and contain many helpful suggestions and criteria to be used in deciding upon adjudication standards.

Sir Hugh Robertson, English adjudicator, said in an address to the MENC in 1934, "Even if we could find the perfect adjudicator, that one, were he honest to himself, might well say, 'I do not claim to be right; I only claim to be honest.' Adjudication given in that spirit can hurt no one

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who does not deserve to be hurt; that is, it can only hurt people who, by reason of their own poverty of spirit, stand in need of such discipline." Although spoken twenty years ago, these sentiments certainly would apply to contests in 1954.

It is a question of neither the spirit or the method of the contest alone, but the combination of both that will make for genuine understanding and agreement between the adjudicator and participant.

Drum Major and Twirling (Starts on Page 27)

do not fall short of that goal.

Next Month

We will discuss for the drum major, beating of time, and for the twirlers we will be analyzing—the value of contests.

The Solo Brass

(Continued from Page 31)

HOLIDAY by Meretta, published by Mills, grade III.

ECHO WALTZ by Goldman, published by Fischer, grade V.

FLIRTATIONS by Herbert L. Clarke, published by Fischer with band accompaniment, grade III.

Cornet Quartets

CORNET SYMPHONY COLLECTION, published by Rubank, grade I-II, containing such excellent numbers as "Nocturne" from "Midsummer Night's Dream" by Mendelssohn, "Triumphal March" from "Aida" by Verdi.

BOLERO by Ernest William, published by Williams, grade III.

LAVIOLETTE QUARTET ALBUM, published by Beliven, grade III.

Brass Quartets (mixed combinations)

DEEP RIVER, arranged by Briegel, published by Briegel, arranged for first and second cornet, two trombones or trombone and horn, grade II.

MINUET IN G by Beethoven, arranged by Fraker, published by Barnhouse, grade I-II.

ANDANTE CANTABILE by Tschai-kowsky, published by Barnhouse, grade II.

FRAGMENTS FROM STEPHEN FOSTER, arranged by Gault, published by Gamble Hinged, grade IV.

Brass Sextets

(Including first and second cornet, trombone, baritone, horn and tuba.)

INTERMEZZO from "Cavalleria Rusticana" by Mascagni, published by Belwin, grade II.

SOLDIER'S CHORUS from "Faust" by Gounod, published by Witmark, grade III.

MEMORIES OF STEPHEN FOSTER, arranged by Holmes, published by Barnhouse, grade III.

MARCH from the Opera "Fidelio" by Beethoven, arranged by Holmes, grade IV, published by Barnhouse.

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How Do You Select A Drum Major

(Starts on Page 25)

guard for some certain member of the band and find that the opposite feeling exists among the band members.

In conclusion, I feel that it would be much wiser and safer to do the job yourself rather than have an incompetent drum major to lead your band. It is hard enough to please the public with faultless appearances.

As one director to another, you are held responsible for all appearances of the band whether good or bad . . . why not let it be good at all times.

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(Starts on Page 6)

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The Band Stand

(Starts on Page 14)

The discussion in front of each band was valuable to the band and to us for setting standards of adjudication. The informal discussion by us in the afternoon also helped standardize and improve adjudication. Congratulations to vice-chairman Warren Lutz, whose original idea this was.

Three standing committees were established for the Southern Division. One of these, the Research Committee we call it, is to investigate many problems of interest in the division and was particularly assigned the immediate task of drawing up a set of recommendations for standardizing the duties of a host band director at football games, in preparation for the visit of another band and the smoothing of all problems while the other band is there. Mr. William Worrell has been asked to head this committee. The first set of recommendations for the host band director problem came from a scheduled talk by Warren Lutz, the steering committee then followed up by recommending the establishment of standardized procedures.

The Committee for Promoting Orig-

inal Band Composition, with C. B. Hunt, Jr., as chairman of the Southern Division committee, gathered together a large number of compositions and the University of Kentucky Band, under the direction of Frank Prindl, played twelve of them. The members voted to recommend "Music for Concert Band" by Boda, "Petite Suite" by Beach and "Song and Celebration"

by Hart for performance in Chicago next December.

The next biennial division meeting was set for Nashville, Tennessee, at George Peabody College for Teachers early in February, 1956. All who attended feel that we are becoming finally a closely-knit functioning division that will be worthy of membership by any college band director.

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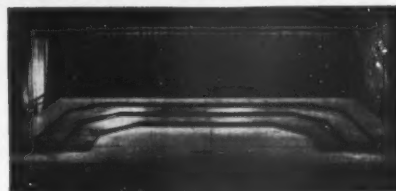
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By Rex Elton Fair

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Interesting Sounds of Nature

Question: A public school Music Supervisor, who has asked that his name not be mentioned, has written us as follows:

Please accept my sincere thanks—meaning the entire Staff of The School Musician—for the continuous help that you have given me through your various columns during the past fifteen years or so. But now, the question at hand has little to do with the flute or art of playing the flute but in order to complete my work for another degree, I must complete a Thesis and have chosen a subject "Interesting Sounds of Nature." At some time or another I got the information that the Chinese are especially well posted as to these sounds, and list some seven or eight of them. Even though I have searched our public library and asked questions galore, I can find no satisfactory answer. If you can help me in this, Boy! Oh Boy! I will appreciate it.

Answer: You are to be complimented upon choosing such an interesting subject. According to these very interesting people the seven different natural sounds are those of bamboo, silk, wood, baked earth, skin, stone and metal. In order as named, they represent flutes, stringed instruments, castanets, horns, drums and cymbals. It seems to us that by taking these materials and instruments as mentioned here-in, in constant sequence, that a most interesting story might be easily completed. As for instance: bamboo that has to do with the making of flutes, silk as related to the construction of stringed instruments, etc. Good luck to you. Please send us a copy of your Thesis upon completion.

Woodwind Quintets

Question: Although I am not work-

ing in the Public School Music Field, I have several civic bands scattered over most of Mississippi and read the School Musician regularly. Your columns are contributing most valuable information to instrumentalists and to directors of music. I am sure that your efforts are highly appreciated by all who read your splendid magazine. During the past several years the instrumentation of my various organizations has been terrible in some districts. By that I mean all out of balance. Too many trombones over here, not enough over there, etc. In order to overcome this condition I have—for program use—resorted to the use of many small ensembles, and to such soloists as I can find. Just now I am in dire need of some woodwind quintets. Your help in locating some such numbers will be most helpful. Thanks in advance to you and your colleagues for such assistance.

Answer: You are not struggling alone with poor instrumentation problems. This is true of most all directors that are conducting Civic, University or High School Bands. Your solution is a good one and is being exercised all over the country. In back issues of the School Musician, published at 28 East Jackson Blvd., Chicago 4, Illinois you will find several lists of smaller ensembles. Publishers with complete addresses are also included. Following is a list of quintets that have met with our approval. Sorry that we cannot furnish you with publishers names of the following but we are writing this column away from our studio and so have no list. You can find them in some of your many music catalogs that you no doubt have on hand. Here they are:

Beethoven	Op. 71
Beethoven	Op. 25 Minuet, Andante with Variations
Beethoven	Op. 18 No. 5. Air and Variations
Barraine	Ouvrage (Original)
Barthe	Passacaille (Original)
Colomer	Minuet (Original)
Colomer	Bourree (Original)
Chretien	Quintet (Original)
Deslandres	Quintet (Original)
Goepfart	Quartet for Flute, Oboe Clarinet and Bassoon (Original)
Haydn	Muth Quintet
Haydn	Minuet

Haydn	Presto
Lefebvre	Op. 57 (Original)
Moritz	Op. 41 (Original)
Mozart	Werk 421 (Original)
Mozart	German Dance
	(A beautiful Arrangement)
Norman	(Original)
Pfeiffer	(Original) Trio
	for Oboe, Clarinet and Bassoon
Pierne	Pastorale (Original)
Taffanel	Quintet (Original)

Trills and More Trills

Question: Our band director seems to be a terrible crank when it comes to trills. Fact is, I hardly ever make one that pleases him. Oh no! after having said this, I would not dare give you my name and address, not even the state from which this letter came. Yes, I will too, I know that you are as "Fair" as your name implies and that you may readily understand why I do not want my name used. Now, how's that for a compliment? Maybe you can use it as an advertising medium. If so, you may use it with no charge from me. However all this may be, I do wish that you would publish, in the next issue of the School Musician, all the trills and how to make them.

Answer: Thank you, Mr. John Doe of Shangri-la, for your interesting letter. "As Fair as the name implies" has been used many times, but thanks very much for your suggestion. If ever you get out Denver way, please call me on the telephone and we'll try to have a nice little "get-together" here at home and studio. Now as regarding trills. Time and space will not allow me to publish in the School Musician, all of the trills, how to make them, etc. If you will find a copy of the Rex Elton Fair Flute Method Book II, at your local music dealer, or at your school, you will find four interesting studies on trills, also a complete chart with full explanation of how each one should be made. If you can find no such copy just send a little old dollar bill to me at the address given at the head of this column, and we shall be most happy to mail one to you. Good luck to you John. Do please let us hear from you again.

Flute Is Flat

Question: We have four flutes in our band. Three of them are "up to pitch, but mine is so flat that I have to turn the head-joint away out in order to tune with them. It has been suggested by our local repair man that he be allowed to shorten the head-joint. Would this prove detrimental to my instrument? Mary Lee Davidson, Kansas City, Mo.

Answer: Your repair man is right. At first, have him shorten it only about one M.M. If that does not correct it, let him take off another M.M. Then adjust head-cork to about 16th of an inch back of the center of the ambouchure, or adjust until the three Ds are in tune with each other.

Accordion in Band, Chorus

(Starts on Page 13)

I use it much more than I do recordings. We never have used a piano; it hasn't been necessary in the class, but we do encourage the pupils who have a piano at home to use it in lesson preparation. The accordion is my best audio-visual aid in music class.

Chorus

The use of the accordion in our chorus groups has been one of necessity. Pending the completion of our new music department in the physical education building now under construction, chorus is rehearsing in the band room where we have no piano.

Physical advantages of the accordion in chorus are:

1. visibility
2. organ-like tone
3. voicings possible
4. sustained character of tone

Obviously, it is easier to keep an eye on the class, while playing the accordion, than while playing a piano. The sustained organ-like tone blends quite readily with either male or female voices.

I find it easy to show release of tones on the accordion, since the bellows apparatus is so similar in use to our own breathing mechanism.

The multi-switch arrangement of

the modern accordion makes possible the duplication of any human voice. The bass keyboard makes possible the frequent use of tuning chords and chord progressions.

The Accordion in Band

Our first use of the accordion in band was one of necessity. At the beginning of this school year, we faced a marching season with only four cornets available. The accordion players were drafted to reinforce the melody part.

As the season progressed and it seemed that the balance of the instrumentation was working out better than expected, we shifted the accordions to oboe and bassoon parts, along with chord structure for reinforcing horns in the bass keyboard.

We achieved something we didn't expect by the use of accordion; a blend and power in the reed section that was unusual during football season. I believe the accordion accomplished a great deal in blending the clarinets and saxophones together while marching.

We also used the accordions some in bell-lyre interludes with drums while moving into formation. I intend to develop this idea further in the future, as a reed and bell counterpart for bugle and drum maneuvers.

Some of the other uses I have considered for the accordion in band

(Turn to Page 45)



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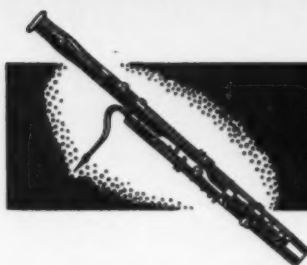
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During the month of April, each year, we seem to find ourselves involved in the process of preparation for District Contests. This is, of course, an important part of our procedure for the State Contest, which is the final analysis of our organizational rating. We all want to be a top rating organization. However, mere wishing will not, at any time, bring this result. We must work for it—work for it diligently. This means that we, each as individuals, must fulfill our part of a project regardless of how great or small the part may be—each is of most importance.

Too often, the smallest part of importance played poorly, ruins the greatest part of importance played well. This, in the ultimate analysis ruins everything. The point I'm trying to make is this—the slightest imperfection will reflect on the whole.

Each year we go through the process of Solo Contests, Small Ensemble Contests, Band and Orchestra Contests, District, State, etc., including Vocals. The results of which are directed along an important line in our life, that of improving our performance as individuals. In this we can draw a fair conclusion from our performance in our District Contest. If we do well in the District then we have hopes for the States, etc.

However, before we can even think of any part of Contest time, we must make preparation in our approach. 1) We must learn to hear musically. 2) We must learn to phrase properly. 3) We must learn to tune with each other. 4) We must learn to play in tonal balance. 5) We must feel nuances together. 6) We must learn to start and stop our tones together. 7) In general, we must learn to hear what the other fellow is doing. This approach is important toward the ultimate result.

We all know and realize that individual performance is of most importance in ensemble playing of any kind. The better performer we are as individuals, the greater asset we can be to a group. However, this value can be so completely and quickly destroyed the moment we become careless in our individual performance. Any chain is only as strong as its weakest link. In other words, if we have a weak or poor performer in our organization we are only as strong as the poor performer. So our individual performance really standardizes our ensemble performance regardless of whether it is a small ensemble or a complete Band

or Orchestra. Please believe this to be true.

Again may I say as good advice from one who has been through the mill, so to speak—in performance of any kind, being prepared musically is not the only requisite. We must be sure our instrument is in proper playing condition—and above all else, be sure of our reed. **Never play on a new reed in a performance.** Be sure you have played on it enough to know what it will do for you. 1) Is it in tune within itself? 2) Does it play readily in all registers required in your competition materials? 3) Are you getting the necessary sound from it? 4) Is it tuned so that you can favor any necessary tone that requires favoring? In general—does your reed for competition performance fit you as an individual as well as your instrument upon which you are playing? There are so many questions one may ask himself along this line—really, the more the better.

I'm sure we all realize that our Music Director assumes the responsibility of choosing a **Contest Number** within the playing capabilities of his organization—however, let's not forget that the incident doesn't stop there. It is too easy sometimes for us to let him down. This we don't want to do at any time—this procedure would reflect upon us just as readily as it would him. After all we are in a **Contest together.** Lack of teamwork in this respect could be responsible for a poor rating. Any criticism will reflect upon the organization as a whole, even though the individual player be responsible. Let me repeat again—one weak link in a chain makes a weak chain. Advice to the **DOUBLE REED PLAYER—let us not be the weak link.**

I must answer one question openly which has been asked many times recently regarding the **MILITARY SYSTEM OBOE.** From my correspondence I know there are many Band Directors who are worried about having a Military System Oboe in their organization. I CAN NOT in any way see how this fact can have a bearing on a rating for your organization.

The Ajudicator is interested in only one factor—**SOUND.** It doesn't matter whether it is a Military System Oboe—an Albert System Clarinet—a conservatory System Bassoon—a

Meyer System Flute—or WHAT NOT—as long as it sounds musically. To him that is the important factor. Many of our greatest organizations have included these instruments.

Personally, in a judiciary position, I don't care or even investigate what mechanical system is used for any Instrument. I am interested only in the sound and musicianship. I dare say, that most adjudicators never give the matter a thought—so just forget it and go on about your business—no one will ever discount the difference.

While we are on the subject of the Military System Oboe just allow me to repeat myself—we all understand that in time we should by all means be playing the CONSERVATORY SYSTEM OBOE. The possibilities of smooth performance and ease of fingering is of course so much greater on the CONSERVATORY SYSTEM. However, simply because we happen to have a Military System Oboe in our school don't conceive the idea of discarding it. YES, there is a difference—the two systems require different fingering in some instances. However, I have started many students on the Military System—in fact, I was raised on the Military System myself. I have often advised Band Directors to start the lower grade students on the Military System when they already have them in their school.

The time will come when the student will have to change over to the CONSERVATORY SYSTEM. SO WHAT—we gradually change over and no one knows the difference, including the player that has made the change. When the time comes to make the change—we will find that what we do pertaining to fingerings, etc., will merely become added features and not a change over. The change in general will pertain to added keys in order to simplify fingerings rather than a change in fingerings.

Accordion in Band, Chorus

(Continued from Page 43)

are:

1. Basic rhythm and harmony for small swing combo on the field.
2. Accompaniment for vocal effects by band.
3. Accompaniment for chants, yells by cheerleaders.
4. Support for basses and low brass on such numbers as "Under The Double Eagle", "Them Basses", "Squealer", "Booster" etc.
5. Extended use of low reed effects in marching band by rewriting alto and bass clarinet parts for bassoon or cello shift on accordion.
6. Adoption of Latin American numbers for band use.

The portability of the accordion lends it admirably to use in marching band. Its versatility in the hands of a good player, and we have two, make it an instrument of many possibilities during marching season.

PLEASE MENTION THE SM WHEN WRITING

The Clarinet Corner

(Continued from Page 29)

the whole section does so not merely one or two players. Tone and phrasing might also have incited some discussion. Inasmuch as space is somewhat limited a few factors that seemed to me important were here treated.

New Music Reviews

Divertimento in B \flat —Mozart arranged for clarinet and piano by Simeon Bellison. 2.00. 1951. Ricordi.

Like the Divertimento in F, reviewed in a former issue, this music is of the medium range. The Allegro (eighths and quarters) is very charming and is not difficult; it fits the clarinet well and some enjoyable moments should be spent playing this movement. The Minuet and Trio is followed by the Adagio where experience in horizontal playing may be gained. The Rondo Allegro (2/4) is also beautiful and holds little difficulty. Dynamic contrasts, sudden *f* to *p*, abound in these movements. Though not of great technical difficulty the Divertimento will require particular playing to properly interpret the music. Unlike the Divertimento in F with its staccato tonguing this music has no real difficulty.

GRADE 3

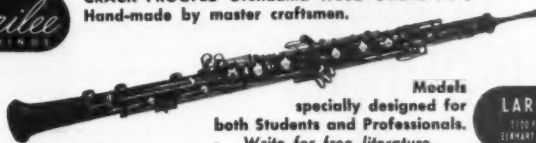
With this review the discussion of Simeon Bellison's arrangements and edition for Ricordi is brought to an end. Over the past months the following works have been reviewed:

- | | |
|--|------------------|
| Mazurka op 67 no 4 |Chopin |
| Valse op 64 no 2 |Chopin |
| Barcarolle |Tchaikowsky |
| Divertimento in F |Mozart |
| Divertimento in B \flat |Mozart |
| Adagio |Wagner |
| Song Without Words | Mendelssohn |
| Venetian Barcarolle | Mendelssohn |
| Fantasia |Wuile |
| The above for clarinet and piano. | |
| Trio in E \flat |Blatt |
| Trio in B \flat |Carulli |
| Trio in G \flat |Müller |
| All for three B \flat clarinets. | |
| 12 Duets K487 |Mozart |
| Arranged for various string-wind combinations besides two clarinets. | |

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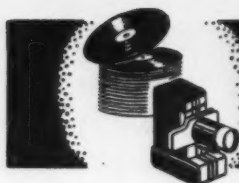
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Audio-Visual Aids ...

By Robert F. Freeland

Audio-Visual Fair

Just a brief report of the Los Angeles Audio Fair held in the Alexandria Hotel February 4-5-6th. During this time technical sessions were held by the Audio Engineering Society. A fine film-strip with sound "Shy Si Meets Hi-Fi" was shown to thousands. Over seventy-five manufacturers were represented showing the latest audio-visual equipment. Although not many new additions, Pen-tron exhibited a new low priced multi-speed tape recorder of quite good quality. New binaural tapes were demonstrated by the A-V Tape Libraries, Inc., which now put out a catalogue of prerecorded tapes in two speeds on single or double track. Automatic record changers were well represented with but a few improvements. Garrard has added a changer with a variable pitch adjustment which should make it of interest to record collectors and those interested in absolute pitch. The accent was on high fidelity, with some false theories and some sound and true. The second Audio Fair was a huge success.

Recommended New Book

"From These Comes Music" is a book about instruments of the band and orchestra by Hope Stoddard of the "Etude Music Magazine" staff. Here is a friendly discussion of the forty instruments used in present-day bands and orchestras: the placement and functioning of each instrument, the instrument itself, and the performer.

The author indicates, by examples of characteristic passages, how composers in the past, and present have used the instruments to bring out the over-all effect: the cello's dreaminess, the harp's shimmer, the trumpet's rigor. She explains how each instrument has developed through the centuries in lines parallel with the development of our Western concept of harmony. It is published by Thomas Y. Crowell Company, and priced at \$3.50. Recommended use: Junior and Senior high school and college.

Recordings

The King's Trumpet. One Children's Record Guild disc #5040. 78 rpm \$1.49. An outstanding scientific presentation of the evolution of the trumpet. A wonderful combination of education and entertainment. Recommended for late elementary and junior high school grades.

"Strike Up the Band." Morton Gould

Send all questions direct to Robert F. Freeland, Helix High School, La Mesa, California.

conducts the Columbia Concert Band. One long playing record (33 1/3) 10 inch, AL-41, \$2.89. Also Extended Play (45) A-1096, tow 7 inch discs, \$3.16. Three standard 10 inch discs, 78 rpm, M-1096, \$4.23. Columbia Records. Music published by Sam Fox Publishing Co.

"Our United States March" by Frank Ventre is the opening number. A stirring modern composition featuring a pyramid fanfare.

"Marianna" by Lou Singer, and arranged for band by Lucien Cailliet. A romantically, melodic description of a young lass who lives "south of the border." Cailliet a former member and arranger with the Philadelphia Symphony Orchestra, conductor of the University of Southern California Band and Orchestra and now arranger and conductor of film scores in Hollywood, is well known for his fine arrangements for concert bands.

"Wing-Ding" also by Lou Singer and arranged for band by Lucien Cailliet, is a pert piece of whimsy describing in a modern manner a good old fashioned American Wing-Ding.

"Midnight in Paris" by Conrad Magidson, and arranged for band by David Bennett. Originally composed for a major musical film and has now become an important part of the American Musical Scene.

"Italian in Algiers" Overture by Rossini and transcribed by Cailliet. One of Rossini's most famous overtures illustrating Rossini at his melodious best. Cailliet has made a masterful transcription of this classic gem for the concert band.

Here is an "All America Band." One made up of the greatest instrumentalists in our country. They are first chair members of the following organizations: New York Philharmonic, NBC Symphony, the Metropolitan Opera Orchestra, the New York City Ballet Orchestra, the Goldman Band, the Band of America, and radio, television and recording studios. This is a dream band composed entirely of the top "first chair" and renowned artists of the nations leading organizations.

Morton Gould, with his understanding of the modern band and his experience with fine artists, proved the logical conductor. It is with great enthusiasm that I review this recording, and I recommend it without reservation.

Nielsen, Carl: **CONCERTO FOR CLARINET AND ORCHESTRA**, Op. 57. Louis Cahuzac, clarinet with John Frandsen conducting the Copenhagen royal opera Orchestra. (Vol. 1, Distinguished Concerti for Wind Instruments.) One 10 inch LP disc Columbia ML 2219. \$4.00.

Carl Nielsen, a Scandinavian musician, born in Denmark, is not well known in this country. His music deserves more attention and this recording will help to prove his worth. Written for his friend Aage Oxenvold, of the Copenhagen Wind Quintet, the Clarinet Concerto seems to tell of a bitter struggle, one of musical and emotional ideas as well as one of tug-of-war between the tonalities of F major and E major. Each time hostilities seem to be at an end, a snare drum incites the combatants to renewed conflict. Despite the storm and stress in the concerto, the composer has kept his forces down almost to chamber music proportions. The solo clarinet is accompanied by two bassoons, two horns, snare drum and strings. Louis Cahuzac, the soloist, is a noted French clarinetist who has become quite well known in Europe for his concerts and recitals.

Strauss, Richard: **Concerto No. 1**, in E-flat Major for horn and Orchestra, op. 11 with Dennis Brain, soloist, and Concerto for oboe and Orchestra with Leon Goossens. (Vol. 3, Distinguished Concerti for Wind Instruments.) One 12 inch LP disc, Columbia ML-4775. \$5.45.

The Concerto No. 1 in E-flat is performed by Dennis Brain of England with Alceo Galliera conducting the Philharmonic Orchestra. Written by Richard Strauss for his father, Franz Strauss, who was a distinguished virtuoso on the French Horn and first chair of the Royal Opera in Munich. In three movements, the first is Allegro and is dominated by a "hunting call" theme. The second movement is "Andante," ending with a buoyant rondo marked "Allegro," in which the hunting call theme returns.

The Oboe Concerto was written by Strauss when he was eighty-one, in 1945. Although one of his last works, it is exceptionally conservative, going back to the classical form and to the harmonic style employed by Strauss

in many of his early works.

Leon Goossens is a very capable artist. He introduced it to England on a BBC Broadcast from Covent Garden, London. This recording is highly recommended.

Modern French Music: Honegger: Pastorale D'été; Milhaud: Le Boeuf Sur Le Toit; Satie: Three Gymnopédies; Ravel: Le Tombeau De Couperin. Vladimir Golschmann conducting the Concert Arts Orchestra. One 12" Capitol Long Playing Record P-8 244. \$5.00.

This recording will find a place in both the school and private library. A combination of this kind is very helpful in the music appreciation classes, history of music classes and French language classes.

Honegger's summary pastoral shows his independent feeling. Rustic yet attached to romanticism, it has beauty of melody and tonal patterns.

Milhaud describes this work as a rondo-like assembly of popular tunes, tangos, maxixes, and sambas, all joined together with a recurring theme. "The Nothing Doing Bar" is the setting in America during Prohibition days.

Satie's "Gymnopédies" written in 1888 have set a pattern for composers of French and American compositions for some time. The title is a word taken from the Greek word for an annual festival where dances and gymnastics were performed in honor of fallen warriors.

Ravel's compositions were written for the piano in 1914-18 and later orchestrated in 1919. Classic French beauty is the theme and feeling in "Tombeau."

Delightful pieces all.

Mendelssohn: A midsummer Night's dream, op. 61. Austrian Symphony Orchestra, with H. Arthur Brown, conductor. One 12" LP disc. Vol. 1, 24. Remington. \$2.99 (Music Plus Series.)

Wagner Selections: From Tannhauser; From Die Meistersinger; From the Flying Dutchman; From Die Walkure. The Metropolitan Opera's Paul Schoeffler and Astrid Varnay. The Austrian Symphony Orchestra. One 12" LP disc. Vol. 1, 29. Remington. \$2.99. (Music Plus Series.)

Chopin: 12 Waltzes with Edward Kilenyi, pianist. One 12" LP disc. Vol. 1, 215. Remington. \$2.99. (Music Plus Series.)

The above recordings are from the new set of twenty recordings in the "Music Plus" series. It includes the complete uninterrupted performance plus recorded themes from the score with comments spoken by Dr. Sigmund Spaeth, noted musicologist-critic. A project of Music for Millions, Inc., a non-profit organization for "promoting the enjoyment of great music," it is designed to provide a "new kind of musical experience" for all types of listeners. Ideal for music appreciation classes, general music



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Films

Marian Anderson: Concert Series 108.
One 16mm film, sound, black and white, 27½ minutes. A World Artists' Production. Rudolph Polk, 9608 Heather Road, Beverly Hills, California. Sale \$100.00. Rental \$15.00.

Vignettes of the great singer's life, from her early years through her Town Hall recital, showing scenes from her home, "Marianna." A program of favorites, including "Begrussing," Handel; "O, What a Beautiful City," Traditional Spiritual; "He's got the Whole World in His Hands," Traditional Spiritual; "Crucifixion" and "Deep River," Traditional Spirituals; "Thro' the Rye," Old Scottish Melody; "Ava Maria," Schubert.

"The Technique of Snare Drumming"
by Alan Abel. One 16mm sound film, black and white, fifteen minutes. Bell Productions, 825 West End Ave., N. Y. C. \$49.50, postpaid.

State Champion Drummer Charles Spies plays the role of the beginning student, learning correct stick grips, practice positions; warm up exercises, and essential rudiments such as: the single stroke roll, long roll, ruff, five and seven stroke rolls, nine stroke rolls, flam, flam tap, flam paradiddle, flam accent No. 1 and No. 2, etc. Also six original marching cadences, the roll off, and a clever stop beat, as performed by five drummers from the All Ohio Boys Band (Three snare drums, bass drum, and cymbals).
Highly Recommended.

Hamilton Posture Folder

(Starts on, Page 6)

letin boards.

Illustrations of the various types of Hamilton Stands are shown which range in price from \$3.25 up.

Copies of this fine folder may be secured from your local Music Dealer. If not available, it is suggested that you write direct to K & B. A mention of the SM will bring your folder.

Music Awards

(Starts on Page 8)

Presentation of the Awards

It is only fitting and proper that the award be presented to the student publicly. Yet what is more boring and deadly than an over-long "presentation of awards" program. The solution lies in breaking up the presentation into several short sessions,

each in front of an audience most interested in that particular award.

Contest medals then (first division solo and ensemble only) can best be presented at the school's awards assembly along with the athletic, forensic, and other competitive awards. The band letters and keys can very effectively be presented during an intermission at the Spring Concert when the parents and friends are out front to properly appreciate it. At Miami High the special awards are presented at the annual music banquet. This is a formal affair to which the Principal, Superintendent, members of the School Board, and other educational leaders are invited. The President of the Kiwanis Club, local music dealer, or other appropriate sponsoring dignitary, make the presentation of awards in each case and usually feel amply rewarded for the cost of time and money involved.

Procedure for Processing Awards

As pointed out earlier, the award system should not consume too much of the director's time. In order to effect this, it is essential that the necessary and minimum paper work connected with the system be carried on by the student officers. The Miami High earned award system operates as follows:

The Miami High Bandsman obtains an "award blank" from one of the band officers at any time he feels he is eligible for an award. He fills out the blank and returns it to the officer. The officer goes to the student's records (classbook, folder, turnout reports, or whatever records are kept) and fills in the number of absences and demerits in the proper spaces on the blank. The blank then goes to the Director and requires only his initial for approval or rejection.

Rejected blanks are returned to the student with a note as to why they were rejected. Approved blanks are filed and are used to compile the award lists each Spring.

Directors who wish to obtain copies of the Miami High Band and Orchestra handbook (student) may obtain one by writing the author and enclosing six cents in stamps. This student handbook outlines the award system and other administrative procedures used in the Miami High Band, Orchestra, and Majorettes.

The End

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The Enid Story

(Continued from Page 12)

rest L. McAllister, Editor and Publisher of THE SCHOOL MUSICIAN magazine, and Clayton H. Krehbiel, from the University of Kansas. Many a spine tingled as the combined Tri-State Festival Band, Orchestra and Chorus brought the Festival to a close with the performing of Dr. Maddy's arrangement of Festival Finale No. 2 under the direction of Mr. McAllister.

The Twenty-second Annual Tri-State Music Festival, May 13-15

The Twenty-second, in 1954, will begin a new cycle of advancement in scope and interest for "Tri-Staters." It has also been planned to give all those serious music students of the Southwest and adjacent area a unique opportunity to compare their talents with those of other students working under similar circumstances. A panel of nationally prominent men have been carefully selected as adjudicators, guest conductors, and featured attractions. Attention has been given in the planning of the 22nd Tri-State to include events for all phases of the school music education program. Several changes in the Rules and Regulations have been made to provide fewer restrictions in the requirements and of entries from a school. Every effort has been made to encourage the music director and students and to assist them in their constant endeavor to continue to improve their program in this vitally essential and all-important phase of general education.

This year's Festival will bring bands from as far away as Tennessee, and soloists from California. One of the highlights this year will be the appearance of the United States Air Force's "Singing Sergeants" under the direction of First Lt. Landers.

Once again many great names will return to inspire the 8000 or more student through their adjudicating techniques. They are, Harding, Landers, Irons, Wiley, Jones, Hawkins, Maddy, Wilson, Yoder, McAllister and Bill Ludwig. New men to join the adjudicating staff will be John Raymand of Lafayette College, Easton, Pa., Lt. Col. Eddie Mear, Chief of Army Bands, AGO., Washington, D. C., Robert Russell Bennett of New York City, and Hugo Fox, First Bassoonist of the Chicago Symphony. Duke Miller of Phoenix, Arizona will be the Twirling Exhibitionist and judge.

The high scholastic ideals of Phillips University aid materially in keeping the purpose of Tri-State the advancement of music performance and appreciation. The Phillips University Concert Band, University Chorus and Orchestra trained in music technique, and with several years of experience in handling the various contests, provide a well organized corps of young men and women to conduct the contests and other festival events.

Enid is ideally located for representatives of states from five of the Regions as determined by the National School Band, Orchestra and Vocal Associations. School musicians from Regions 2, 3, 7 and 9, have attended the Tri-State Festivals. Enid has the facilities to entertain the Festival. Five large auditoriums, two large hotels, wide streets, all centrally located, furnish an ideal setting for an event of this magnitude. Enid with its population of 37,000, grain elevators, refineries, is known for its many fine homes and hospitality of its citizens. The City will be appropriately decorated for the visiting musicians. The citizens will be most willing to accommodate the visitors in any way possible. Special booths for information and instruments checking will be maintained for the convenience of the participants. Local theatre managers have assured us that appropriate programs will be run during the Festival days. Convention Hall has been treated and improved acoustically.

The enormous cost of the entire Festival would be prohibitive except for the fact that the business men and leading citizens with a progressive, cooperative, generous spirit, have pledged a sacrifice of money, and countless hours of hard work to make the 22nd Annual Tri-State another success. The Enid Chamber of Commerce contributes to the Festival. The Festival is a non-profit corporation; in fact, the expenses have exceeded the income.

A feature article, no not even a complete novel could ever adequately describe the greatest of all school Music Festivals . . . Enid's fabulous Tri-State. You must come . . . You must see . . . You must hear. With a staff of enthusiastic volunteer experts, with years of experience, led by their great leader Milburn E. Carey, director of the Phillips University Band, and Manager of the Festival, Enid will continue to be the beacon for all other Festivals to follow.

L. A. Junior Chamber

(Starts on Page 20)

stereotyped ideas of an organization devoted solely to material pursuits. Its interest in music—and particularly in younger musicians—is very stimulating indeed."

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